

JEWELS FOR HOPE

The Collection of Mrs. Lily Safra

sold to benefit twenty charitable institutions

Monday 14 May 2012

CHRISTIE'S



ALL THE PROCEEDS FROM THE SALE OF THE COLLECTION OF MRS. LILY SAFRA WILL BENEFIT TWENTY CHARITABLE INSTITUTIONS

- Agahozo-Shalom Youth Village, Rwanda
- Children Action, Geneva, Switzerland
- Claude Pompidou Institute for Alzheimer's Disease, Nice, France
- Edmond and Lily Safra Children's Hospital, Tel Hashomer, Israel
- Edmond J. Safra Family Lodge at the National Institutes of Health (NIH), Bethesda, Maryland, USA
- Elton John AIDS Foundation (worldwide)
- Fight AIDS Monaco
- Henry Street Settlement, New York
- Hope and Homes for Children, Romania
- Hôpitaux Universitaires de Genève
- Imperial College, London: Edmond J. Safra Chair in Neuropsychopharmacology & Edmond J. Safra Chair in Radiochemistry
- Institute for Brain and Spinal Cord Disorders, Pitié-Salpêtrière Hospital, Paris
- Keren Shemesh, Israel
- King's College, London: Edmond and Lily Safra Parkinson's Research Fellowships
- Le ballet de l'Opéra national de Paris
- New York University: Parkinson and Movement Disorders Center
- Royal Opera House, London
- Université Joseph Fourier, Institut des Neurosciences, Bâtiment Edmond J. Safra & Institut Clinatec, Centre de Recherche Edmond J. Safra, Grenoble, France
- University of Toronto and Toronto Western Hospital, Canada: Edmond J. Safra Program in Parkinson's Disease (Dr. Anthony Lang & Dr. Andres Lozano)
- Water Treatment Program, Amélia Rodrigues (Bahia), Brazil

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Monday 14 May 2012 at 20.00 Hours

AUCTION

Monday 14 May 2012
20.00 Hours (Lots 1–70)

under the aegis of
Maître Jean Christin, Huissier Judiciaire
At the Four Seasons Hotel des Bergues
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François Curiel

VIEWING

Friday	11 May	14.00 – 18.00 Hours
Saturday	12 May	10.00 – 19.00 Hours
Sunday	13 May	10.00 – 18.00 Hours
Monday	14 May	10.00 – 18.00 Hours

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **HOPE-4000**

AUCTION RESULTS

UK: +44 (0)20 7627 2707
US: +1 212 703 8080
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CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.
[60]

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CHRISTIE'S



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INTRODUCTION

Jewels for Hope:
THE COLLECTION OF MRS LILY SAFRA

FRANÇOIS CURIEL

For more than 30 years, I have been admiring the sure taste and refined eye of Edmond and Lily Safra, as they assembled one of the finest art collections of their time. Together, they formed a couple of patrons in the Renaissance style, fascinated by all forms of precious objects and works of art, from gold boxes, to watches – especially those made for the Turkish market, 18th Century furniture with a "penchant" for desks and writing tables, great pictures from Old Masters to modern paintings, and naturally jewellery.

They were frequent visitors of the auction exhibitions and sales, and ever since I first met them in New York in 1977, I enjoyed observing Edmond as he zoomed in on a special jewel before discussing the technical details with me. Talking about jewellery with them was always a pleasure, as they shared a special sensitivity and appreciation for all that is beautiful, whether in a gemstone such as the magnificent 34 carat perfect diamond, the "Patino" Burmese ruby ring or in a jewel, such as the bold sapphire and diamond cuff bangle, by Suzanne Belperron. Perhaps it is this universal approach to collecting, which explains the very special quality of the jewellery presented in this catalogue. Rarely have I seen such a varied, yet absolutely perfect selection of jewels and gems, covering 250 years of design and manufacturing at its best.

It is a "classic" ensemble, in the best sense of the word, because it illustrates all the great jewellery periods, from the late 18th Century, to Antique, Belle Epoque, Art Deco, Retro, modern and contemporary. It also includes emblematic creations by the most famous makers, from Belperron, to Boucheron, Bulgari, Cartier, Fabergé, Mauboussin, Van Cleef & Arpels and JAR. Each piece is outstanding in terms of design, craftsmanship and quality of gems. As a result, they carry a sense of timelessness, transcending fashion and trends: they will always look exquisite and retain (probably gain) real value, because they are all rare and unique.

The ability of Edmond and Lily to select the very best is a gift, which demonstrates that jewellery can be a genuine collecting field, on the same level as paintings and works of art. From the twelve Antique leaf brooches, to the 1911 "lavaliere" diamond necklace by Cartier, the Art Deco emerald and diamond sautoir by Mauboussin or any of the eighteen creations by JAR, jewellery is no longer just a form of ornament, but truly a collectible masterpiece. So much so that each jewel suffices on its own, as can be seen in the photographs of Lily wearing often just one bracelet, or necklace, or brooch, or pair of earrings, always with understated elegance.

It is this sensitivity, which also allowed her to develop such a close relationship with Joel Rosenthal of JAR. Refinement, creativity and attention to detail were common concerns that led Joel to produce for her one sublime jewel and precious object after another. They form an outstanding ensemble, illustrating perfectly his extraordinary talent.

The other priority shared by Edmond and Lily was their devotion to charitable causes. They were leading patrons of hundreds of organisations and institutions in a wide variety of fields, primarily education, medicine, and the arts. After Edmond's passing in 1999, Lily has continued this work in his name, through her own efforts and as Chairwoman of the Edmond J. Safra Foundation. With the auction of her jewels, she has chosen to provide further support to twenty charitable organisations, which are particularly meaningful to her. Active in dozens of countries, including Brazil, Canada, England, France, Monaco, Romania, Rwanda, the United States and many more, their activities extend from medical research and patient care, to education, culture, social services, and humanitarian action. With this powerful gesture, Lily's fabulous collection acquires a whole new dimension. Jewellery becomes a means to raise hope and dignity throughout the world, and her roles of collector and philanthropist are bound together through this unique event.

This spirit will definitely drive my hammer as I stand on the rostrum on May 14th in Geneva, paying tribute to a rare form of collecting and donating, which sets a powerful example for future generations of jewellery amateurs and individuals, engaged in improving the world in which we live.

April 2012

hope

love

opportunity

dignity

inspiration









Agahozo-Shalom Youth Village, Rwanda

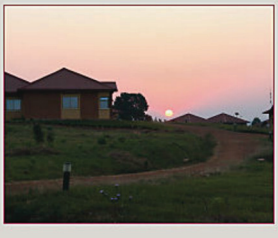
Close to 1.2 million Rwandan children (15% of the country's total population) were left orphaned by the 1994 genocide, and they have had neither the time nor the resources to come to terms with their trauma. The Agahozo Shalom Youth Village (ASYV) is a full-time residential living community whose fundamental goal is to allow the process of healing to take place and to prepare a new generation of leaders ready to take Rwanda forward.

Home to 500 young people and their caregivers, the village includes 32 dormitories, a high school (whose science and computer laboratories are equipped with the latest technological infrastructure), a health clinic, library, chapel, the Edmond J. Safra Community Center (which includes the dining hall), athletic fields, as well as a completely organic farm, which will, in addition to eventually providing for the Village's complete nutritional needs, equip its students with the agricultural skills needed to be as self-sufficient as possible.

ASYV is modeled on aspects of the Yemin Orde Youth Village in Israel, which was established in 1953 to help orphans of the Holocaust and subsequent waves of Ethiopian immigrant children undergo a process of healing and social reintegration. A team of Ethiopian-Israeli volunteers from Yemin Orde worked closely with ASYV on its development and on training its leadership. Having immigrated to Israel as orphans, these volunteers can readily relate to the obstacles that many future-residents face and act both as mentors for ASYV staff and role models for its children.



The Edmond J. Safra Foundation supported the Village's construction, and Mrs. Safra and the Foundation have continued supporting the Village as it expands.



Children Action, Geneva, Switzerland

Established by Mr. Bernard Sabrier in 1994, Children Action provides aid to children in Switzerland and around the world, particularly in the area of emergency health care, surgical operations, and psychological support. The activities of the organization, whose administrative expenses are entirely underwritten by its founder, are guided by its ethics committee and its team of scientific and medical experts.

Mrs. Safra and the Edmond J. Safra Foundation have been involved with many of Children Action's projects, including orthopedic operations for sick or injured children in southern Vietnam, a center for teenage mothers and their children in Argentina, and a youth suicide prevention program in Geneva. In 2006, the Edmond J. Safra Foundation supported Children Action's response to the devastating earthquake in Pakistan, funding the purchase of hundreds of winterized tents to serve as temporary homes and schools.





Claude Pompidou Institute for Alzheimer's Disease, Nice, France

The new Claude Pompidou Institute for Alzheimer's disease in Nice, the first of its kind in France, is aimed at centralizing care for Alzheimer's patients and their caregivers. With the leadership of the former First Lady of France and President of the Claude Pompidou Foundation, Mrs. Bernadette Chirac, the Institute is due to open in August 2012. The Edmond J. Safra Foundation was one of the earliest donors to the project, and Mrs. Safra is its single largest supporter.

In addition to serving as a diagnostic and clinical care center, the Institute will provide information and training for both professionals and the public; undertake basic and clinical research; organize and host social and cultural activities for patients, caregivers, and the general public; and offer short- and long-term in-patient facilities. It will be run in collaboration with the University Hospital of Nice.





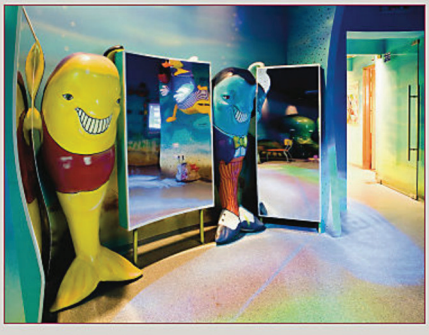
Edmond and Lily Safra Children's Hospital, Tel Hashomer, Israel

The Edmond and Lily Safra Children's Hospital is a leading children's hospital in the Middle East: a 235-bed complex serving children from Israel, the Palestinian Authority, and the wider region. A pioneer in pediatric innovation, it is a "pain-free" hospital (all potentially-painful procedures are undertaken with anesthesia), and its facilities have been designed to provide a family-centered and child-friendly healing environment, including play and education areas, a library, cinema, a "Laughing Room" fantasy center, and facilities for parents and caregivers.

The hospital receives 8,000 annual inpatient admissions and 60,000 annual visits to its emergency room and ambulatory services. The range of services provided includes a state-of-the-art intensive care unit; a pediatric surgery department serving all of the sub-specialties; an inpatient hematological unit that performs bone marrow transplants and intensive chemotherapy; the Edmond J. Safra International Congenital Heart Center; and a comprehensive outpatient clinical services, a day center for oncology patients, and a pediatric hospice.



The 250-person Israeli medical rescue team sent to Haiti after the earthquake, which treated more than 1,100 patients, included medical professionals from the Edmond and Lily Safra Children's Hospital.



Edmond J. Safra Family Lodge at the National Institutes of Health (NIH), Bethesda, Maryland, USA

The Edmond J. Safra Family Lodge offers no-cost accommodations and a home-like place of respite for families and loved ones of patients receiving care at the NIH Clinical Center, the premier clinical research hospital in the United States. Since its opening in 2005, the Edmond J. Safra Family Lodge has welcomed more than 70,000 family caregivers from all 50 states and six continents. A "home away from home," it provides space during a difficult and stressful time for supportive fellowship, family meetings, and solitude.

The English manor-style residence includes 34 guest rooms, a library, a generously-equipped business and telecommuting center, a fitness center, a children's play area, a large kitchen and dining area, the Claudio and Evelyne Cohen garden, and comfortable social areas.





Elton John AIDS Foundation (worldwide)

Since it was established by Sir Elton John in 1992, the Elton John AIDS Foundation (EJAF) has raised more than $225 million for innovative HIV prevention programs, efforts to eliminate stigma and discrimination associated with HIV/AIDS, and direct care and support services for people living with HIV/AIDS in 55 countries around the globe. As one of the world's leading nonprofit HIV/AIDS organizations, EJAF's current grant-making priorities target HIV prevention, treatment, and care services for highly marginalized, vulnerable, and under-served populations and the promotion of comprehensive sexual health programs for adolescents.

Generous grants over the past several years from Mrs. Safra and the Edmond J. Safra Foundation have helped to support EJAF's life-saving work, with a special focus on EJAF's Latin America Initiative. Over 1.6 million men, women, and children in Latin America are living with HIV/AIDS. Through EJAF, Mrs. Safra and the Edmond J. Safra Foundation have provided critically-needed support for community-based programs working to reduce the stigma of the disease, increase access to prevention methods and HIV treatment, and reach out to marginalized, vulnerable populations that are often ignored by government programs and more traditional funders.





Fight AIDS Monaco

Princess Stéphanie of Monaco founded Fight AIDS Monaco in 2004, stirred by the psychological and financial distress of people living with HIV, their isolation, and the discrimination they face in daily life. The goals of the organization are to disseminate information about HIV/AIDS, to help prevent its transmission, and to provide financial and psychological assistance to patients and their families.



Fight AIDS Monaco also supports certain international projects, including training doctors in Madagascar, subsidizing blood tests and providing anti-retroviral treatments in Lebanon, and purchasing computer equipment for poor HIV-positive women in Burundi.

Mrs. Safra has been a long-time supporter of the organization. In recent years she provided funding for the construction and therapeutic activities of the "Maison de Vie" in Carpentras, a space for people living with HIV/AIDS and their families to meet and to find support.



Henry Street Settlement, New York

Founded in 1893 by social work and public health pioneer Lillian Wald on Manhattan's Lower East Side, Henry Street Settlement delivers a wide range of social service and arts programs to more than 50,000 New Yorkers each year. These services include day care and educational services for youth, transitional and supportive housing, job training and placement, primary and behavioral healthcare, and comprehensive senior services.

Henry Street aims to provide opportunities and to enrich lives. In some cases, this may take the form of urgent medical care or housing: in 2011, over 700 patients were treated at Henry Street's primary care clinic, and over 800 individuals were provided with either transitional or permanent lodging. However, alongside its immediate support services, Henry Street also offers education and inspiration through the Abron Arts Center, a performance and rehearsal space that brings innovative artistic excellence to Manhattan's Lower East Side. The Center hosts diverse, cutting-edge performances, exhibitions, residencies, and classes and workshops for all ages. In 2011, over 250 performances attracted 27,000 audience members.



As an organization that has grown from and is centered on a community, Henry Street caters to all ages. Its youth programs help children to enroll in day-care, kindergarten, and after-school programs, while also assisting older children with applications to college. Senior services include hot meals (of which nearly 50,000 were served during 2011 at the Good Companions Seniors' Center) and the organization of recreational and enrichment activities.

Mrs. Safra has been a generous supporter of Henry Street Settlement for decades.



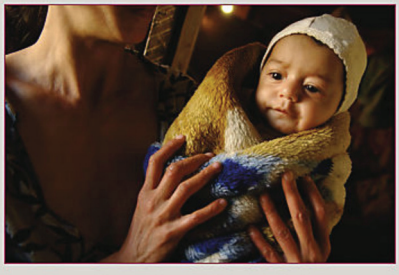
Hope and Homes for Children, Romania

Hope and Homes for Children works to close Romanian state-run institutions and move children into family-based care; helps keep together families at risk of breakdown due to the pressures of poverty, disease or conflict; and works to prevent child abandonment. As the leaders in deinstitutionalization in Romania, HHC has helped to close over 40 institutions, allowing more than 4,000 children to move to loving family environments.

HHC aims not only to close state institutions – by moving each individual child into a caring family environment – but also to change outdated attitudes to childcare policy and practice. HHC helps local governments put in place the alternative care systems that prevent children from entering institutions in the first place (and it is estimated they have saved as many as 3,000 children through this work).

HHC's pioneering work has become a model for closing institutions, one which has been recognized by international experts, UNICEF, and the World Health Organization, as best practice in the field. Grants from Mrs. Safra and the Edmond J. Safra Foundation will help HHC close all state-run institutions in Romania by 2020.





Hôpitaux Universitaires de Genève

The Hôpitaux Universitaires de Genève (HUG) traces its origin to 1602, when it served as an orphanage, a home for the elderly, and a hospice. In 1856 it became the Hôpital Cantonal de Genève, and in 1995 the various hospitals of the city were brought together to form the current facility. Today, with nearly 2,000 beds, and welcoming up to 50,000 patients per year, the HUG is one of the leading medical centers in Switzerland.

Alongside diagnostics and patient care, the hospital performs cutting edge research, and, in partnership with leading universities, provides teaching facilities and expertise to train the next generation of medical specialists. The HUG also has a number of social outreach programs as part of a holistic, proactive approach to patient care, including a mobile diagnostic and medical center that allows patients with debilitating conditions to receive treatment in the comfort of familiar surroundings. The hospital has particular expertise in the care and rehabilitation of patients with chronic conditions such as cancer and diabetes.

Mr. Safra was a generous donor to the hospital for many years, and Mrs. Safra and the Edmond J. Safra Foundation have continued this support. Specific projects have included the renovation of the hospital's intensive care unit, purchasing scientific equipment, and regular annual funding for priority research initiatives.





Imperial College, London: Edmond J. Safra Chair in Neuropsychopharmacology & Edmond J. Safra Chair in Radiochemistry

Imperial College is one of Europe's leading science and medical research centers, especially in the field of neuroscience, with researchers dedicated to developing new diagnostic techniques and therapies for the treatment of neurological disorders such as Parkinson's and Alzheimer's.



In 2008 the Edmond J. Safra Foundation established the Edmond J. Safra Chair of Neuropsychopharmacology, currently held by Professor David Nutt. Professor Nutt uses cutting-edge brain scanning techniques to develop new treatments for a range of conditions, including Alzheimer's disease and depression. An expert in how the circuits in the brain work together, Professor Nutt has made key discoveries about the role of neurotransmitters in anxiety, depression, addiction, and sleep that have improved the treatment of patients with these disorders.

In 2011, Mrs. Safra established the Edmond J. Safra Chair and research team in Radiochemistry.



Institute for Brain and Spinal Cord Disorders, Pitié-Salpêtrière Hospital, Paris

The Pitié-Salpêtrière Hospital, one of Europe's largest, has been a hub of teaching, research, and treatment in Paris for centuries. It is regarded as the birthplace of the field of neurology, and the new Brain and Spinal Cord Institute (ICM) carries on this pioneering tradition. The ICM has created a new template for public-private partnership in scientific research in France.



Opened in September 2010, the Institute is both a hospital and a research center, allowing scientists and physicians to constantly collaborate on translating laboratory discoveries into practical treatments for patients suffering from neuro-logical and psychiatric disorders. It will offer over 22,000 square meters of lab space and sophisticated technology to 600 researchers recruited from around the world (from a wide variety of fields within the neurosciences), all aimed at understanding the causes of brain diseases and developing mechanisms for their prevention and cure.

The Edmond J. Safra Foundation was one of the first major supporters of the project, and Mrs. Safra is the single largest individual donor.



Keren Shemesh, Israel

Established by HRH the Prince of Wales, Youth Business International is a global network of 40 national youth business programs: loan-granting entrepreneurial employment programs that advocate "employment through entrepreneurship". One of these is Keren Shemesh, launched in Israel in 2005 by the Edmond J. Safra Foundation.



Once accepted, each new entrepreneur receives a complete "package" of assistance, including entrepreneurial counseling, ongoing mentorship from an experienced business leader (over 200 high-level professionals are currently volunteering their time and expertise), business training, and an interest-free loan.

To date, almost 800 new businesses have been created across the country, and businesses launched by Keren Shemesh-supported entrepreneurs have created over 2,500 new jobs, many in Israel's peripheral regions or populations.

Mr. Amir Asor, a Keren Shemesh entrepreneur, was named the 2011 YBI international "Entrepreneur of the Year" in London. His company produces educational Lego sets that encourage children to discover complex engineering concepts.



King's College, London: Edmond and Lily Safra Parkinson's Research Fellowships

King's College London is home to the largest medical school in Europe, with an extensive clinical, research, and training program forming the core of its activities. There are approximately 960 staff members working on prevention, treatment, care, and epidemiological initiatives in neuroscience, making it one of the largest groups of basic and clinical scientists studying brain development, disease, and repair of any university in the world.

Mrs. Safra and the Edmond J. Safra Foundation have funded several Parkinson's disease research projects at King's College, including a program designed to find effective means of support for family members caring for loved ones with Parkinson's disease. In 2011, Mrs. Safra established three Edmond and Lily Safra Research Fellowships in Parkinson's disease.





Le ballet de l'Opéra national de Paris

The Paris Opera, founded in 1669 by King Louis XIV, remains one of the most venerable operatic institutions in the world. It shares its traditional home, the Palais Garnier, with the Paris Ballet, considered one of the world's finest companies, with an extensive repertoire ranging from the major romantic and classical ballets to creations by contemporary choreographers.

The Paris Opera and the Paris Ballet each stage around 180 performances per year, drawing as many as 800,000 visitors to both the Palais Garnier and the Opéra Bastille. In 2013, a special program of events will mark the 300th anniversary of the illustrious Ecole de Danse Française.

Mrs. Safra and the Edmond J. Safra Foundation have been long-time supporters of the Paris Opera and Ballet.





New York University: Parkinson and Movement Disorders Center



The NYU Parkinson and Movement Disorders Center, founded in 2007 with the support of the Edmond J. Safra Foundation, helps individuals and families living with Parkinson's disease and other movement disorders to achieve the highest possible quality of life. Under the direction of Dr. Alessandro Di Rocco, the Center offers a humanistic, empathic, and compassionate approach to healthcare delivery. It combines clinical care, a robust research program, and a pioneering community education and outreach program.

The Center's novel Parkinson Wellness Program is aimed at helping people with PD and their families maintain "active living" in an environment that gives hope and meaning to life, rather than focusing on "disease". It provides a range of Parkinson-specific fitness classes, a Sunday educational series, and programs for family caregivers of people with Parkinson's. With the recent addition of two more Parkinson's-specific fitness classes, there are now seven types of wellness classes offered: Tai Chi, Pilates, NIA, Yoga, Chair Exercise, Alexander Technique, and Water Exercise.

In addition, Center staff are reaching out to diverse and underserved low-income communities to offer support, education (of healthcare and community professionals, as well as laypeople), and informal care. The Edmond J. Safra Foundation has recently provided renewed funding to help the Center expand its activities, particular in the area of care for patients suffering from the more severe and challenging advanced stages of Parkinson's disease.



Royal Opera House, London

Seating over 2,200 people, the Royal Opera House is one of the most modern theaters in Europe, with high-quality technical, rehearsal, office, and educational facilities. The Royal Opera House welcomes an average of approximately 700,000 spectators annually.

To complement its world-class performances, the Royal Opera House has a number of educational and outreach programs, helping to enable people of all ages and backgrounds to enjoy the arts. The Schools' Matinee Program gives students aged 8-18 the opportunity to attend special matinee performances of six of the season's productions. The Education Program, featuring a state-of-the-art, 14-acre production workshop, works with schools and colleges, encouraging students to discover and develop new skills through exploring ballet, opera and music.





Université Joseph Fourier, Institut des Neurosciences, Bâtiment Edmond J. Safra & Institut Clinatec, Centre de Recherche Edmond J. Safra, Grenoble, France

The Neuroscience Institute, housed in the Bâtiment Edmond J. Safra, was inaugurated in December 2007. It brings together several INSERM laboratories and research teams that were previously spread out across the hospital and the city, and draws researchers from across France. The Institute aims to develop new insights into the workings of the brain, from the molecular to the structural level.

The Bâtiment Edmond J. Safra (6,000 m2) has 4,200 m2 of workspace on four floors, accommodating offices, research facilities, an auditorium, and laboratories for some 200 researchers, educators, clinicians, engineers, and students, working in ten multidisciplinary teams to address diseases including cancer, Parkinson's, epilepsy, stroke, Alzheimer's, and schizophrenia.

The Clinatec Institute, a joint initiative of the French Atomic Energy Commission and the University Hospital of Grenoble, is a research laboratory dedicated to biomedical and health applications of micro- and nanotechnology. The Centre de Recherche Edmond J. Safra brings together multidisciplinary teams from around the world to develop new diagnostic and therapeutic approaches to neurodegenerative diseases based on these technologies – to translate technological advances into better treatments for patients.

Clinatec is led by the world-renowned Professor Alim-Louis Benabid, the pioneer of Deep Brain Stimulation.



University of Toronto and Toronto Western Hospital, Canada: Edmond J. Safra Program in Parkinson's Disease (Dr. Anthony Lang and Dr. Andres Lozano)

With the leadership of Dr. Anthony Lang and Dr. Andres Lozano, the Movement Disorder Center at Toronto Western Hospital has become one of the most respected Parkinson's disease research and treatment centers worldwide. The Center is the largest such facility in Canada and one of the largest in North America, and it attracts some of the most promising young neuroscience research talent from around the world.

The Edmond J. Safra Foundation has helped the Center build on its success through establishing two senior faculty positions (in neuroimaging and invertebrate modeling); creating a dedicated PET (positron emission tomography) facility for the Parkinson's disease research program; and endowing the Edmond J. Safra Fellowships in Neurodegenerative Diseases for junior researchers.



Water Treatment Program, Amélia Rodrigues (Bahia), Brazil

SuperBAC, a Brazilian company, has developed an environmentally friendly, biological tablet for water treatment and purification. With funding from Mrs. Safra, they launched an ambitious project in the municipality of Amélia Rodrigues near Salvador, where, like in many areas of Brazil, untreated sewage creates serious health problems. The tablets are introduced into home septic tanks, breaking the cycle of contaminated water.

With the support of the local government, SuperBAC implemented an aggressive education program to train the population about hygiene, sanitation, and the water cycle: they held musical events in connection with lectures; they trained the town's health workers who, in turn, visited each home in the area to teach the residents; and they produced comic books for children's lessons in school. So far, 5,000 families have been enrolled in the program and are benefiting from newly-clean septic tanks.









JEWELS FOR HOPE

The Collection of Mrs. Lily Safra

20.00 Hours

LOTS 1–70

The Belle Epoque

By the closing decade of the l9th and the first decade of the 20th Century a draught of fresh air was blowing through the now somewhat fusty fashionable salons of Paris and London, a cool breeze which banished the huge skirts and elaborate trimmings of the mid century crinoline in favour of something lighter and simpler which revealed rather than concealed the natural silhouette. The bodice of the belle époque ensemble was still of an hour-glass shape, but the fullness of the crinoline had given way to long straight skirts elaborately draped into a bustle behind.



Jewellery too became lighter, not least because techniques and stones had changed. Platinum was now superceding the heavier look of silver or gold providing virtually invisible and undulating settings within which multitudes of diamonds from the newly-discovered mines in South Africa could glitter, refract and thus reflect the moves of the wearer. Now, as well as old-mine cut and rose-cut diamonds came marquise and brilliant cuts to increase the brilliant effect of the gems. There are some superb examples in this collection, of which the diamond Lavaliere necklace by Cartier must be acknowledged as the star turn. Inspired by the prettiness and lightness of l8th Century rococco jewels, the vestigial bow, suspending loops of diamonds and two chandelier pendants, would have been worn to great advantage on bare powdered flesh, only partly concealed by the ever-deeper plunging corsage.

Another superb example of Belle Epoque design is the diamond and emerald 'Eglantine' necklace formed as a wreath of diamond leaves and dog rose flowerheads with emerald detail, again mounted in platinum for maximum lightness and glitter in the ballroom. It is also during this period that the evening bag containing poudre de riz sachets and a dance card became an essential accessory. The beautiful example in this collection of diamond, ruby and platinum mesh, suspended from a link chain, could either be pinned to a tiny corseted waist or hooked over the long white kid gloves that were fashionable at the time.

For daywear, pinned perhaps on a sober serge walking ensemble, on a riding habit for an equestrian rendez-vous, or on a dark silk robe de visite or morning gown, comes the first example of more tailored jewellery in the form of a delicate pair of diamond clips designed as arches, inset with elaborate foliate motifs.

Jewels of the Belle Epoque set the benchmark in technique and quality of stones and these jewels were precursors of the extraordinary designs of the next great period of jewellery design, the Art Deco period.



1

A PAIR OF BELLE EPOQUE DIAMOND CLIPS

Each designed as an openwork diamond-set arch with foliate motifs, circa 1910, 5.3 cm, with French assay mark for gold

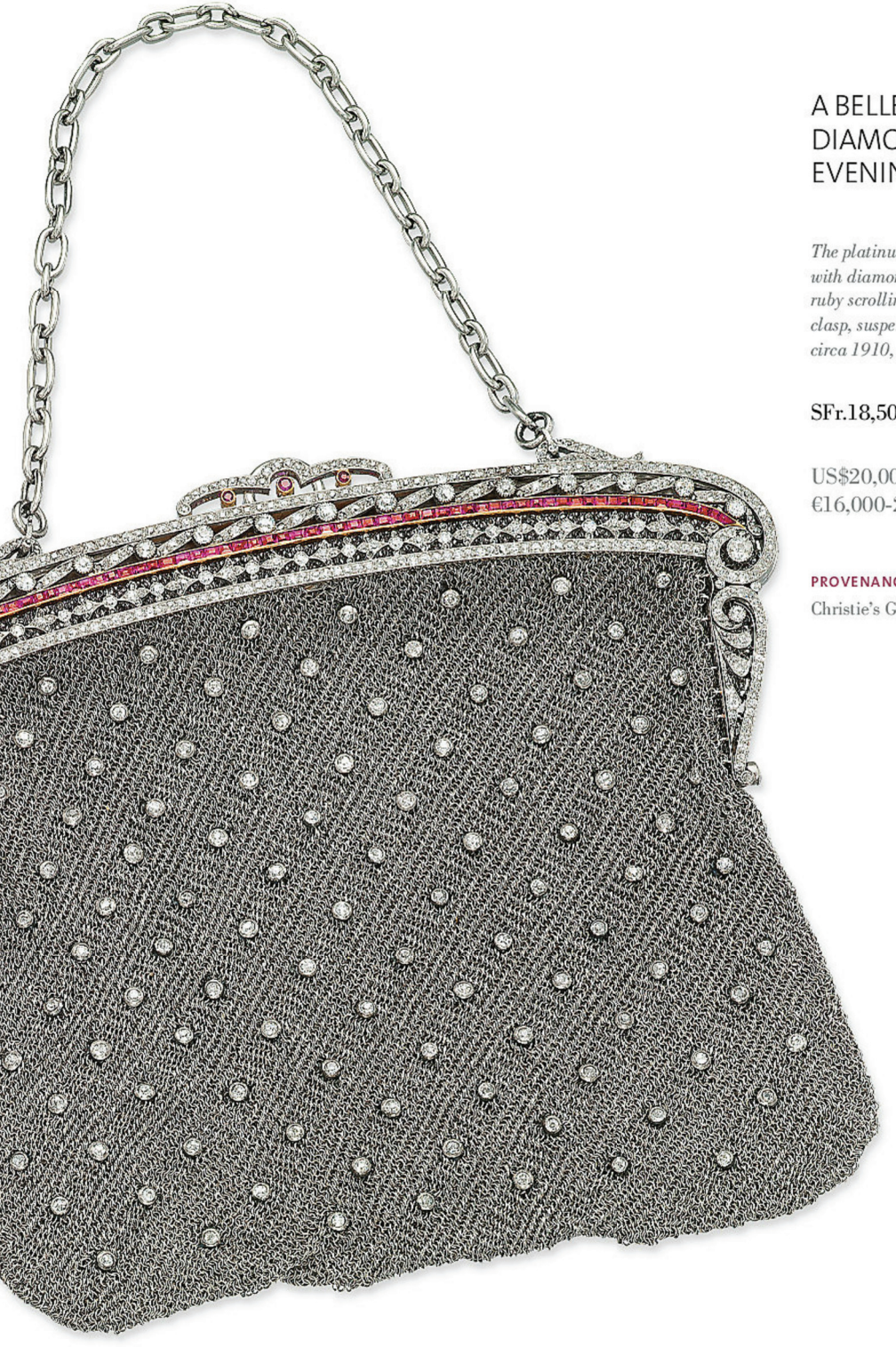
(2)

SFr.9,200-13,800

US$10,000-15,000
€7,700-11,000

PROVENANCE:
Christie's Geneva, 14 May 1987, lot 166.





Ψ2

A BELLE EPOQUE DIAMOND AND RUBY EVENING BAG

The platinum mesh bag studded on the front with diamond collets, to the diamond and ruby scrolling openwork frame and push clasp, suspended from a link chain, circa 1910, 16.0 cm wide, 444 gr

SFr.18,500-27,500

US$20,000-30,000
€16,000-23,000

PROVENANCE:

Christie's Geneva, 12-13 May 1982, lot 506.





3

A BELLE EPOQUE DIAMOND NECKLACE, BY CARTIER

The lattice ribbon-style necklace centering upon a stylized bow, suspending rope hoops and two tassel pendants, entirely set with diamonds, the central motif can detach to be worn as a brooch, with additional fitting and screwdriver, mounted in platinum, 1911, 35.0 cm, in navy blue leather fitted Cartier case

Signed Cartier, nos. 6312 and 46 (indistinct), with maker's mark for Atelier Henri Picq

SFr.370,000-550,000

US$400,000-600,000
€310,000-460,000

LITERATURE:

H. Nadelhoffer, *Cartier*, Thames & Hudson, London, 2007 (first publication 1984), p.46.



THE CARTIER 'EGLANTINE' NECKLACE







4

A BELLE EPOQUE DIAMOND AND EMERALD 'EGLANTINE' NECKLACE, BY CARTIER

Designed as a graduated dog rose garland, the five flowerheads with pavé-set diamond petals, old-cut diamond collet stamens and emerald detail, linked by pavé-set diamond twigs and leaves, enhanced by emerald berries, mounted in platinum and gold, 1906, 58.0 cm

Accompanied by certificate of authenticity no. GE2012-40 dated 6 March 2012 from Cartier

SFr.550,000-740,000

US$600,000-800,000
€460,000-610,000

PROVENANCE:
Auction in Geneva, 7-8 May 1981, lot 119.



The Art Deco Years

The Exposition des Arts Decoratifs, that Great Exhibition of Modernism, was originally going to take place in 1913, but the First World War intervened and it eventually opened its doors in 1925.

This was the era when Cartier, Van Cleef et Arpels, Mauboussin, Boivin, Boucheron, Chaumet, Lacloche and many other lesser but nonetheless innovative designers created extraordinary jewels both geometric and Modernist, but also jewels influenced by recent discoveries in Egyptian tombs, and by the roughly polished and carved stones and the sophisticated design of classical Moghul jewels.

What really differentiated Art Deco jewels from those that had gone before was the almost universal use of the whiteness and brilliance of square and baguette cut diamonds which became far more fashionable than the softer effect given by rose or old-mine cut diamonds popular in the preceding century.

The strict, geometric bracelet designed as a band of alternating marquise and baguette-cut diamonds mounted in platinum for lightness and brightness is typical of geometric Art Deco jewellery design. Fashionable women collected these diamond bracelets and wore them four or five at a time up their arms; they were known in the parlance of the day as 'service stripes'.



Another characteristic of much Art Deco jewellery was its ability to break down into component jewels. Tiaras broke down into clips and bracelets; one large clip might break down into two clips and a scarf ring. Mauboussin's diamond-set S-shaped link chain in this collection for instance breaks down into three bracelets.

The craze for roughly polished cabochon or carved emeralds and rubies was seen to great advantage in Cartier's tutti frutti bracelets. In this collection, the sureness, balance and elegance of Cartier design is shown at its best in a natural pearl, emerald and diamond sautoir, featuring carved emerald beads, with a detachable pearl tassel. The later ruby bead and diamond bracelet by Cartier from the beginning of the l930's shows another interpretation of the Moghul style.

No Art Deco heroine would have gone out to one of the new jazz-hot clubs or cabarets without her minaudiere or tiny vanity case, usually designed in the shape of a box. This would contain lipstick, powder, money, pills and even a tiny timepiece, cigarettes and a lighter. Miracle of both minuscule engineering and jewellery design (some of these boxes took 700 hours to make) there is a superb example in this collection by Cartier.



5

AN ART DECO LACQUER AND DIAMOND VANITY CASE, BY CARTIER

The rectangular-shaped black lacquer case with a roll down bar enhanced by diamond-set torsades, a mirror in the lid, opening to reveal a lipstick holder and three compartments, one of which with a watch in the lid, circa 1930, 16.0 cm, with French assay mark for silver and gold

With maker's mark of Cartier, no. L 5636

SFr.28,000-46,000

US$30,000-50,000
€24,000-38,000







6

AN ART DECO EMERALD AND DIAMOND SAUTOIR, BY MAUBOUSSIN

The diamond-set S-shape link chain, composed of three bracelets, suspending a detachable pendant centering upon a sugarloaf cabochon emerald, enhanced by a diamond-set fringe, circa 1925, 62.0 cm, with French assay mark for platinum

Signed Mauboussin, no. 93401

Accompanied by report no. 62003 dated 6 February 2012 from the SSEF Swiss Gemmological Institute stating that the emerald is of Colombian origin, with moderate amount of oil

SFr.185,000-280,000

US$200,000-300,000
€160,000-230,000



Ψ7

AN ART DECO RUBY AND DIAMOND BRACELET, BY CARTIER

The front section designed as twelve strands of graduated ruby beads, to the pavé-set diamond half-hoop and shoulders, circa 1930, inner diameter 6.0 cm, with French assay mark for gold

Signed Cartier Paris, no. 011852

SFr.55,000-74,000

US$60,000-80,000
€46,000-61,000

PROVENANCE:
Christie's Geneva, 13-14 May 1981, lot 402.





8

AN ART DECO DIAMOND BRACELET

The openwork band designed as a lattice of marquise and baguette-cut diamonds, to the pavé-set diamond buckle clasp, circa 1930, 17.5 cm, with French assay mark for platinum

SFr.74,000-110,000

US$80,000-120,000
€62,000-91,000

PROVENANCE:
Christie's New York, 15-16 October 1981, lot 374.







9

AN ART DECO PEARL, EMERALD AND DIAMOND SAUTOIR, BY CARTIER

The three-strand pearl necklace,
with carved emerald and diamond spacers,
suspending a half-moon
diamond-set openwork panel,
a stylized S-shape link and a detachable
pearl tassel with diamond,
emerald bead and moonstone cap,
circa 1925, 62.5 cm,
with French assay mark for platinum

Signed Cartier, no. 5195A

Please note that the pearls have not
been tested for natural origin

(2)

SFr.74,000-110,000

US$80,000-120,000
€62,000-91,000



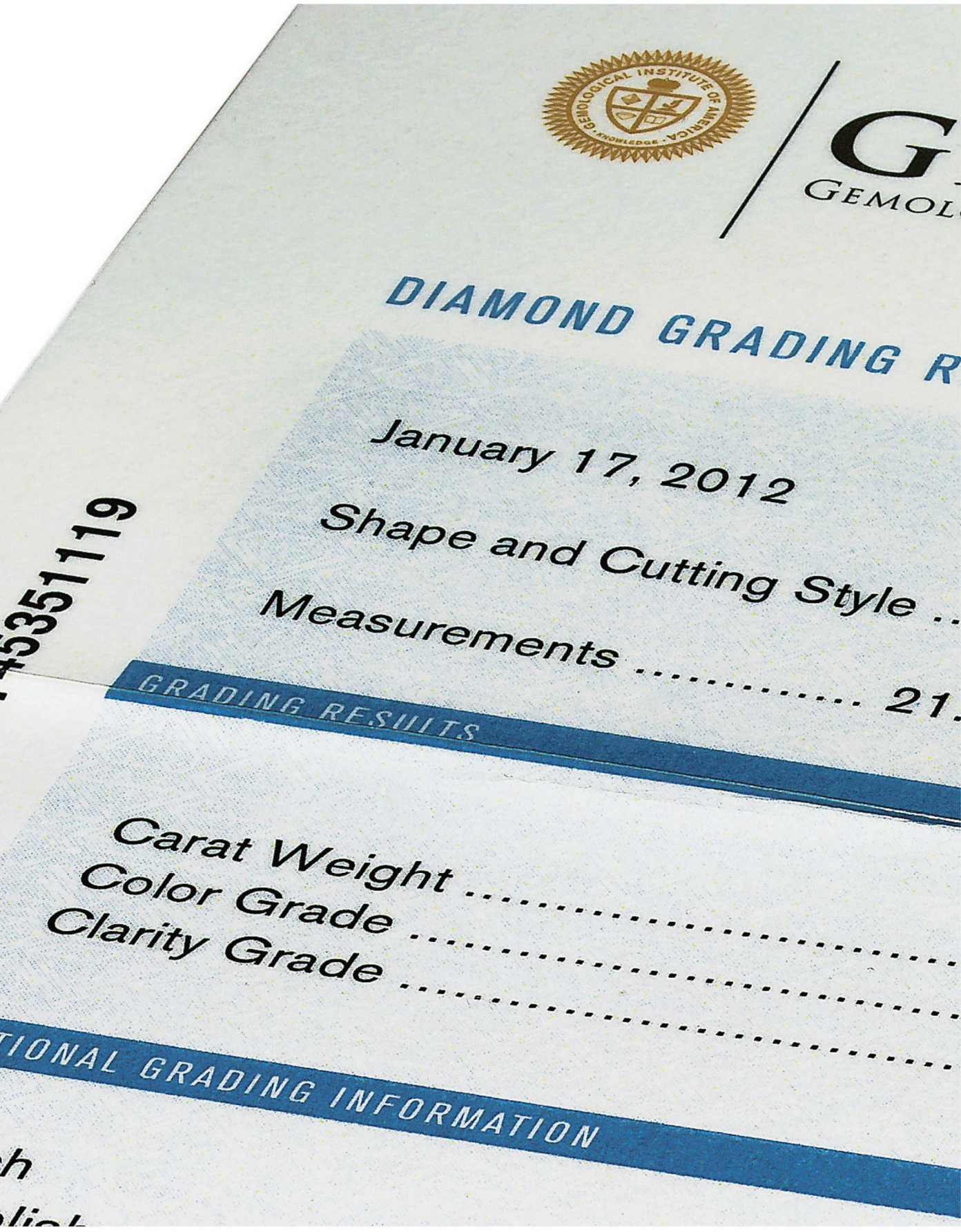
The Beauty of Singularity:

Over the centuries, single stones set into rings or pairs of stones set into earrings have been the ultimate expression of the enduring mystery and legacy of truly world-class gems.

The proud possessions of Kings and Queens, often indeed bestowed at their coronations as hieratic symbols of marriage to people and country, solitaires have a magic all of their own, prompting the very best jewellery designers to frame them in settings simple enough to bring out the singular beauty of the gem without distracting the eye.

The three solitaire rings of this collection (lots 10, 53 and 66) have some exceptional characteristics in common. They all share the best colour and origin that can be, and they are above 30 carats… To find one magnificent stone of this size is very rare, but to find an exceptional ruby, sapphire and diamond of this size in the same collection is simply unbelievable.

The pair of pear-shaped diamond ear clips (lot 29) just adds the last touch of magic. As individual stones, they would already be considered each as a great diamond, as a pair they are without peer.


GEMOLOGICAL INSTITUTE OF AMERICA
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DIAMOND GRADING R
January 17, 2012
Shape and Cutting Style ..
Measurements ..... 21.
GRADING RESULTS
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Rectangular Step Cut
16 x 17.52 x 10.71 mm

..... 34.05 carat
..... D
..... VVS1

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10

A DIAMOND RING

Set with a rectangular-cut diamond,
weighing approximately 34.05 carats,
to the shield-shaped diamond shoulders,
ring size 5½ with ring sizer,
with French assay mark for platinum

Accompanied by report no. 2145351119
dated 17 January 2012 from the
GIA Gemological Institute of America stating
that the diamond is D colour, VVS1 clarity;
with a working diagram indicating that the
clarity of the diamond may be potentially
Internally Flawless; and a letter stating
that the diamond is Type IIa

SFr.3,300,000-4,600,000

US$3,600,000-5,000,000
€2,800,000-3,800,000







JAR:
LEGACY JEWELS FOR THE 21ST. CENTURY

Jewels by JAR are so prized by their owners that they rarely come up for auction; yet here, representing a happy collaboration spanning 26 years between Joel Arthur Rosenthal, the designer who has been termed the Faberge of our time, and Mrs. Lily Safra, are 18 pieces designed and crafted especially for her, now to be sold to benefit 20 charities.

JAR'S jewels are never 'showy'. Indeed one might say the opposite is true. They are subtle and witty, depending on magical colour combinations of unlikely partnerships between; say garnets and rubies, invisibly set in dark metal alloys to bring glowing contrapuntal colours to life.

One could say that these designs owe something to the past history of jewellery design.
They do not.
They are entirely modern, standing alone; true originals tempered to the personality and the look of those for whom they were designed.

From the ruby Camellia brooch to the fancy yellow oval-shaped diamond encased in a looped pave-set diamond thread mount, every JAR jewel is a stand-alone statement of one man's virtuosity.

To design a jewel around a stone is child's play, but to design a jewel for a lady, all the more when she is a friend, this is a design walking on eggs, a bauble aiming at portraiture, a detail applied to decorate her, somewhat quietly, but not too …

And then that time has its end, the subject of the portrait has moved on from that life to this one today; the jewels have had their say on her, and silent now, wait as jewels always do, for their next life as temptation and adornment.

The jewels I made for Mrs. Safra, the beauty I wanted to put into her hands, will, I trust, these years later, continue to offer pleasures elsewhere, their sparkle, fragility and fleeting luxury, by Mrs. Safra's wisdom and generosity, will become too, the highest human luxury, hope.

Joel Rosenthal, April 2012

JAR



11

THREE MULTI-COLOUR SAPPHIRE AND DIAMOND BANDS, BY JAR

Each band designed as a line of square-cut multi-coloured sapphires, two of the bands enhanced on one side with brilliant-cut diamonds, 1992, ring sizes 4½, with French assay mark for platinum, in pink suede JAR pouch

Signed JAR Paris

(3)

SFr.28,000-37,000

US$30,000-40,000
€24,000-31,000





Ψ12

A PAIR OF SAPPHIRE, RUBY AND DIAMOND FLOWER EAR CLIPS, BY JAR

Each designed as a Moghul tulip pavé-set with rubies and bordered with diamonds, centering upon a cushion-shaped sapphire, weighing approximately 23.80 carats, and a cushion-shaped yellow-orange sapphire, weighing approximately 21.40 carats, mounted in silver and gold, 1987, with French assay mark for gold

Signed JAR Paris

SFr.230,000-460,000

US$250,000-500,000
€200,000-380,000

LITERATURE:

JAR, Exhibition at Somerset House, London, November 2002 to January 2003, no. 200.





13

A DIAMOND CHARM RING, BY JAR

The diamond-set hoop suspending two taviz-cut diamonds, weighing approximately 16.98 and 15.31 carats, with diamond-set caps, mounted in platinum, 2004, in pink leather JAR case

SFr.280,000-460,000

US$300,000-500,000
€240,000-380,000





14

A PAIR OF MOONSTONE, QUARTZ AND DIAMOND EAR CLIPS, BY JAR

Each centering upon a high dome cabochon rose quartz, weighing approximately 17.32 carats, or moonstone, weighing approximately 15.79 carats, in a pavé-set diamond cage, to the single-cut diamond frame, mounted in silver, gold and platinum, 2001

SFr.37,000-55,000

US$40,000-60,000
€31,000-46,000





15

A SET OF THREE DIAMOND ETERNITY BANDS, BY JAR

Each band entirely set with bell-shaped diamonds, mounted in silver and gold, 2001, ring size 5¼, in pink leather JAR pouch

(3)

SFr.28,000-37,000

US$30,000-40,000
€24,000-31,000







16

AN EMERALD, PEARL AND DIAMOND RING, BY JAR

Set with an oval-shaped emerald, to the pearl and diamond gallery and hoop, mounted in platinum, 1988, ring size 3¼

Accompanied by report no. 61997 dated 6 February 2012 from the SSEF Swiss Gemmological Institute stating that the emerald is of Colombian origin, with moderate amount of oil

Please note that the pearls have not been tested for natural origin

SFr.460,000-650,000

US$500,000-700,000
€390,000-540,000

LITERATURE:

JAR, Exhibition at Somerset House, London, November 2002 to January 2003, no. 320.





17

A DIAMOND FLOWER BANGLE, BY JAR

Designed as a Camellia flowerhead entirely pavé-set with diamonds and pink diamonds, centering upon an old-cut navette-shaped diamond, weighing approximately 13.03 carats, to the gold wire cuff, 1995, inner diameter 5.4 cm, with French assay marks for platinum and gold

Signed JAR Paris

Please note that the coloured diamonds have not been tested for natural colour

SFr.370,000-550,000

US$400,000-600,000
€310,000-460,000





Ψ18

A PAIR OF GARNET, RUBY AND DIAMOND EAR CLIPS, BY JAR

Each designed as a pavé-set ruby dome, centering upon a cushion-shaped almandine garnet, weighing approximately 7.45 and 7.48 carats, to the diamond-set foliate border, 2001, 3.9 cm, with French assay marks for silver and gold

Signed JAR Paris

SFr.185,000-280,000

US$200,000-300,000
€160,000-230,000





19

A NATURAL PEARL AND DIAMOND RING, BY JAR

The pavé-set diamond hoop suspending a slightly grey drop-shaped natural pearl, weighing approximately 54.32 grains, with a diamond-set cap, 2007, ring size 3¼, with French assay mark for platinum

Accompanied by report no. 61993 dated 6 February 2012 from the SSEF Swiss Gemmological Institute stating that the pearl is a natural saltwater pearl with no indications of artificial colour modification

SFr.37,000-55,000

US$40,000-60,000
€31,000-46,000



20

A NATURAL PEARL, SAPPHIRE AND DIAMOND RING, BY JAR

The pavé-set diamond hoop suspending a slightly grey drop-shaped natural pearl, weighing approximately 68.04 grains, with a sapphire and diamond cap, 2007, ring size 3¼, with French assay mark for platinum, in pink leather JAR case

Signed JAR Paris

Accompanied by report no. 61992 dated 6 February 2012 from the SSEF Swiss Gemmological Institute stating that the pearl is a natural saltwater pearl with no indications of artificial colour

SFr.55,000-74,000

US$60,000-80,000
€46,000-61,000





21

A TOURMALINE AND DIAMOND FLOWER BROOCH, BY JAR

Designed as two green and pink tourmaline poppy flowerhead and bud, linked by a green tourmaline scrolling stem centering upon a pear-shaped diamond, weighing approximately 37.23 carats, mounted in gold, 1982, 9.9 cm

Signed JAR

SFr.460,000-650,000

US$500,000-700,000
€390,000-540,000

LITERATURE:
JAR, Exhibition at Somerset House, London, November 2002 to January 2003, no. 46.





22

A COLOURED SAPPHIRE AND DIAMOND RING, BY JAR

Centering upon a rectangular-cut pink sapphire, weighing approximately 7.09 carats, to the pavé-set pink sapphire band and diamond line border, mounted in silver and platinum, 1989, ring size 3¾, in pink suede JAR pouch

SFr.28,000-46,000

US$30,000-50,000
€24,000-38,000





23

A PAIR OF GARNET, TOURMALINE, AMETHYST AND DIAMOND EAR CLIPS, BY JAR

Centering upon a pear-shaped garnet, weighing approximately 24.53 carats, and a pear-shaped tourmaline, weighing approximately 28.95 carats, to the amethyst and diamond surround enhanced by diamond trefoil accents, 1995, 4.1 cm, with French assay marks for silver and gold

Signed JAR Paris

SFr.140,000-180,000

US$150,000-200,000
€120,000-150,000







24

A DIAMOND AND AMETHYST 'THREE-VIOLETS' RING, BY JAR

Designed as three violet flowerheads pavé-set with amethysts, diamonds and yellow diamonds, the central flower centering upon an old-cut cushion-shaped diamond, weighing approximately 2.50 carats, mounted in silver and gold, 2002, ring size 4¼

Signed JAR Paris

Please note that the coloured diamonds have not been tested for natural colour

SFr.46,000-65,000

US$50,000-70,000
€39,000-54,000





Ψ25

A GARNET, RUBY AND DIAMOND BROOCH, BY JAR

Designed as three clusters, each centering upon an oval-shaped garnet, weighing approximately 41.36, 33.25 and 28.42 carats, to the ruby and diamond surround and trefoil detail, mounted in silver and gold, 2001, 21.0 cm

Signed JAR Paris

SFr.160,000-200,000

US$170,000-220,000
€140,000-170,000

LITERATURE:

JAR, Exhibition at Somerset House, London, November 2002 to January 2003, no. 42.





26

A COLOURED DIAMOND RING, BY JAR

Set with a fancy intense yellow oval-shaped diamond, weighing approximately 15.75 carats, to the pavé-set diamond thread mount, mounted in platinum

Signed JAR Paris

Accompanied by report no. 2145351136 dated 19 January 2012 from the GIA Gemological Institute of America stating that the diamond is Fancy Intense Yellow colour, VVS2 clarity

SFr.370,000-550,000

US$400,000-600,000
€310,000-460,000





27

A PEARL AND DIAMOND FIBULA BROOCH, BY JAR

The top set with a grey button-shaped pearl, weighing approximately 78.48 grains, on a pavé-set diamond bombé hoop base, suspending a similar link set with a grey button-shaped pearl, weighing approximately 26.92 grains, and inverted diamonds, to the pavé-set diamond and grey diamond drop-shaped pendant, the pin with a pavé-set inverted diamond terminal enhanced by a pearl, weighing approximately 5.12 grains, 2002, 7.5 cm, with French assay marks for silver and gold

Signed JAR Paris

Please note that the pearls have not been tested for natural origin or colour

SFr.130,000-150,000

US$140,000-160,000
€110,000-120,000





Ψ28

A RUBY FLOWER BROOCH, BY JAR

Designed as a Camellia flowerhead, entirely pavé-set with rubies weighing a total of approximately 173.09 carats, mounted in silver and gold, 2003, 8.0 cm, with French assay mark for gold, in pink leather JAR case

Signed JAR Paris

SFr.1,100,000-1,400,000

US$1,200,000-1,500,000
€920,000-1,200,000



THE PEAR-SHAPED DIAMONDS







29

A PAIR OF DIAMOND EAR CLIPS

Each set with two pear-shaped diamonds, weighing approximately 19.43 and 19.16 carats

Accompanied by report no. 8357324 dated 17 January 2012 from the GIA Gemological Institute of America stating that the 19.43 carat diamond is D colour, VS1 clarity; with a working diagram indicating that the clarity of the diamond may be potentially Internally Flawless; and a letter stating that the diamond is Type IIa

Report no. 8357325 dated 17 January 2012 from the GIA Gemological Institute of America stating that the 19.16 carat diamond is D colour, VVS2 clarity; with a working diagram indicating that the clarity of the diamond may be potentially Internally Flawless; and a letter stating that the diamond is Type IIa

SFr.3,250,000-4,600,000

US$3,500,000-5,000,000
€2,700,000-3,800,000





Jewels of the mid-20th Century

After the almost militaristic aspect of jewellery of the 1940's which echoed the very tailored fashions of the time, seen to perfection here in the pair of gold and diamond intertwined bracelets by Van Cleef & Arpels, and the magnificent sapphire and diamond cuff bangle by Suzanne Belperron, this hard-edged slightly aggressive look finally subsided in the mid 1950's, a time when a softer, much more feminine slightly retro Neo-Victorian ambience came into style, originally sparked off by Dior's sensational New Look of 1947.

The flexible ruby and diamond and coloured bombe diamond bracelets in the collection exemplify this new feminine look to jewels as do the gold and diamond set of bows which remind one of a prettily hand-tied gift. Both obviously reference the later Victorian age but at the same time look of their time.

But perhaps the most typical of this new, more feminine approach to jewellery design is the magnificent ruby and diamond bracelet by Bulgari. This consists of fourteen diamond clusters, each centering upon an oval-shaped ruby. In the mid-century, faceted gem stones of real quality, such as these rubies, were again very much in favour with the top jewellery designers and dictated the form and dimensions of many designs.

The other direction in which jewels travelled in the mid 20th Century was toward what one might term a more democratic look, using symmetrical beads. This was definitely daytime jewellery, designed to be worn with suits or twinsets. Lunchtime jewellery for the bistrot or the beach that also began to reference dressing elegantly for the office environments within which many women began to find themselves working.

Cultured pearl necklaces, in earlier decades the mark of the unmarried debutante, but now in various colours from the palest grey to pink, were popular, as were coral and turquoise beads and, as this collection shows, even beads made of wood. One particularly pretty example is the three-strand cultured pearl necklace with turquoise collets clasped with a mother-of-pearl shell. One can just imagine this necklace looking at home at the Eden Roc hotel or, indeed, in a board meeting.

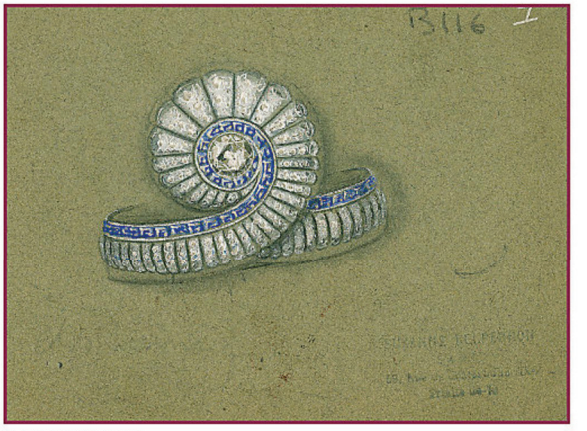
The more precious examples of bead jewellery as here, tended to be subtly embellished with diamonds which were used for a small bombe clasp or surrounding a pair of bead earrings to provide contrast to the beads rather than being a feature in their own right.

THE BELPERRON BANGLE









© BELPERRON LLC

30

A SAPPHIRE AND DIAMOND BANGLE, BY SUZANNE BELPERRON

The central scalloped swirl centering upon a circular-cut diamond collet and extending a rigid cuff, set with diamonds and enhanced by a line of calibré-cut sapphires, 1941-1945, inner diameter 6.0 cm, with French assay mark for platinum

With maker's mark of Groene et Darde (partially indistinct) for Suzanne Belperron

Accompanied by certificate no. B34001242012 dated 24 January 2012 from Belperron LLC stating that the bracelet was manufactured between 1941 and 1945

SFr.74,000-110,000

US$80,000-120,000
€62,000-91,000

BELPERRON

anciennement B.HERZ/HERZ-BELPERRON

JANUARY 24, 2012
CERTIFICATE NO. B34001242012

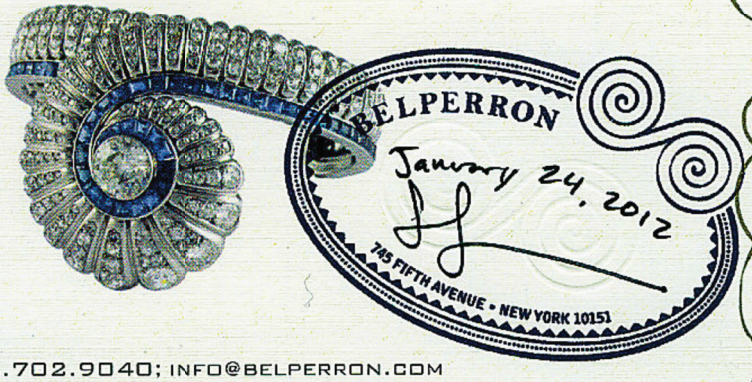
DIAMOND, SAPPHIRE AND PLATINUM BRACELET

RIGID PLATINUM MOUNTING IN A SCALLOPED SWIRL DESIGN SET WITH 76 CALIBRÉ-CUT SAPPHIRES AND 228 DIAMONDS SURROUNDING AN OLD-MINE CUT DIAMOND MEASURING AN ESTIMATED 9.5 MM IN DIAMETER. INTERIOR DIAMETER MEASURING 5.9 CM WIDE BY 3.9 CM LONG WITH A 3 CM OPENING. SWIRL MOTIF MEASURING 4.5 CM LONG BY 3.9 CM WIDE. WEIGHING 64.3 GRAMS. FRENCH ASSAY MARK FOR PLATINUM AND PARTIALLY EFFACED MAKER'S MARK FOR SOCIETÉ GROËNÉ ET DARDE.

WE DO HEREBY CERTIFY THAT THE PIECE PICTURED BELOW WAS MANUFACTURED IN PARIS BETWEEN 1941 AND 1945 BY THE COMPANY SUZANNE BELPERRON, FROM A DESIGN BY SUZANNE BELPERRON.

NOUS CERTIFIONS QUE L'OBJET CI-DESSOUS REPRÉSENTÉ A ÉTÉ FABRIQUÉ À PARIS ENTRE 1941 ET 1945 PAR LA SOCIETÉ SUZANNE BELPERRON APRÈS UN DESSIN PAR SUZANNE BELPERRON.

THIS ITEM HAS BEEN ENTERED IN THE CURRENT BELPERRON LEDGERS AS SVBR8.



212.702.9040; INFO@BELPERRON.COM

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31

AN EMERALD AND DIAMOND NECKLACE

The two strands of thirty-three and thirty-one graduated emerald beads, measuring approximately 17.0 to 7.4 mm and weighing a total of approximately 598.71 carats, gathered by an oval-shaped bombé clasp set with emeralds in a diamond-set foliate surround, mounted in platinum and gold, 39.0 cm

Accompanied by report no. 62002 dated 6 February 2012 from the SSEF Swiss Gemmological Institute stating that the emeralds are of Colombian origin, with minor to significant amount of oil

SFr.370,000-550,000

US$400,000-600,000
€310,000-460,000

PROVENANCE:
Christie's New York, 9 December 1996, lot 457.





Ψ32

A SET OF RETRO MULTI-GEM JEWELLERY

Comprising a brooch of bombé design, the front set with graduated square-cut beryls, enhanced by a line of cabochon ruby collets, the sides set with lines of carved rubies and sapphires, to the diamond detail, a pair of ear clips en suite, mounted in gold, circa 1940

(2)

SFr.14,000-18,500

US$15,000-20,000
€12,000-15,000





33

A PAIR OF GOLD AND DIAMOND 'PAILLETTES' BRACELETS, BY VAN CLEEF & ARPELS

Each designed as crossover gold scale bands studded with brilliant-cut diamond collets, mounted in gold, 1946 and 1958, 18.0 cm

Signed Van Cleef & Arpels,
nos. NY 293103 and NY 11071

(2)

SFr.55,000-73,600

US$60,000-80,000
€46,000-61,000

LITERATURE:

G. Guadalupi, *Les Grands Trésors*, Editions Grund, Paris, 1999, p.31 for a similar model with rubies.





34

AN EMERALD RING

The emerald carved in the shape of a ring set with an octagonal-cut stone (broken and repaired), a gold band inside the hoop, ring size 5¼

SFr.14,000-18,500

US$15,000-20,000
€12,000-15,000





Ψ35

A PAIR OF RUBY AND DIAMOND 'PELOUSE' BRACELETS, BY VAN CLEEF & ARPELS

Each designed as a flexible bombé band set with rubies, striated with twin-lines of brilliant-cut diamonds, 1952 and 1965, 19.5 and 19.0 cm, with French assay marks for platinum and gold

Signed Van Cleef & Arpels, nos. 16192 and 66.235

SFr.74,000-110,000

US$80,000-120,000
€62,000-91,000







36

TWO GOLD CASES, BY BOUCHERON

Comprising a cigarette case and a pill box, both with a lattice pattern in two-tone textured gold, to the diamond push piece, 10.4 x 5.9 cm and 3.5 x 2.8 cm, 130 gr

Signed Boucheron Paris

(2)

SFr.3,700-5,500

US$4,000-6,000
€3,100-4,600





Ψ37

A RUBY AND DIAMOND BRACELET, BY BULGARI

Designed as a series of fourteen diamond clusters, each centering upon an oval or cushion-shaped ruby, mounted in platinum, 18.0 cm, in blue leather Bulgari case

Signed and with maker's mark for Bulgari

SFr.185,000-370,000

US$200,000-400,000
€160,000-310,000





38

AN AMETHYST, TURQUOISE, CHRYSOPRASE AND DIAMOND PENDANT, BY BOUCHERON

The textured gold stylized quatrefoil panel enhanced by brilliant-cut diamonds, cabochon turquoises, cabochon chrysoprases and centering upon a circular-cut amethyst, 1971, 11.0 cm, with French assay mark for gold

Signed Boucheron Paris, no. 59886

SFr.3,600-5,500

US$4,000-6,000
€3,000-4,600





39

A PAIR OF SAPPHIRE AND DIAMOND EAR CLIPS

Each designed as a cluster of cushion-shaped sapphires on a pavé-set diamond oval panel, mounted in gold, 3.3 cm

SFr.9,200-13,800

US$10,000-15,000
€7,700-11,000

PROVENANCE:
Christie's New York, 22 October 1985, lot 39.





40

A PAIR OF TURQUOISE AND DIAMOND EAR CLIPS, BY SEAMAN SCHEPPS

Each centering upon a turquoise cabochon, measuring approximately 16.9 mm, to the marquise, pear and brilliant-cut diamond surround, mounted in platinum, 1995, 3.0 cm

SFr.18,500-46,000

US$20,000-50,000
€16,000-38,000





41

A SET OF THREE SINGLE-STRAND TURQUOISE NECKLACES

Composed of twenty-eight, twenty-four and twenty-one slightly graduated turquoise beads, measuring approximately 30.0 to 17.6 mm, to the concealed gold clasp, 58.3, 5.0 and 43.3 cm

(3)

SFr.18,500-28,000

US$20,000-30,000
€16,000-23,000







42

A SET OF SAPPHIRE JEWELLERY, BY FRED LEIGHTON

Comprising a pair of ear clips, each centering upon a pear-shaped sapphire, to the calibré-cut sapphire dome surround, a ring en suite, mounted in platinum, ring size 3¾, the ear clips in a grey suede Fred Leighton pouch

(2)

SFr.55,000-74,000

US$60,000-80,000
€46,000-61,000





43

A SET OF HEMATITE JEWELLERY, BY FRED LEIGHTON

Comprising a bracelet of brick-link design, set with hematite, a pair of ear clips en suite, mounted in gold, 1998, bracelet 18.5 cm, ear clips 2.7 cm

Signed FL for Fred Leighton

(2)

SFr.2,800-4,600

US$3,000-5,000
€2,400-3,800





~44

A GROUP OF CORAL AND DIAMOND JEWELLERY

Comprising a necklace with fourty-two graduated coral beads, measuring approximately 16.9 to 11.4 mm, to the multi-colour gold foliate clasp enhanced by diamonds and centering upon a cabochon coral; together with a ring set with a cabochon coral in a twin-row marquise and brilliant-cut diamond surround, a pair of ear clips en suite, mounted in gold, necklace 63.0 cm, ring size 4¾

(3)

SFr.28,000-46,000

US$30,000-50,000
€24,000-38,000





45

A SET OF DIAMOND AND GOLD JEWELLERY

Comprising two brooches, each designed as a diamond-set bow with gold wire lines detail, a pair of ear clips en suite, mounted in gold, brooches 8.2 and 6.8 cm, ear clips 3.6 cm

(3)

SFr.18,500-27,600

US$20,000-30,000
€16,000-23,000





~46

A CULTURED PEARL, SHELL AND TURQUOISE NECKLACE

Composed of three strands of forty-seven, forty-three and forty slightly graduated cultured pearls, measuring approximately 9.5 to 9.0 mm, to the shell clasp enhanced by cabochon turquoise collets, mounted in gold, 44.0 cm, in green leather Seaman Schepps pouch

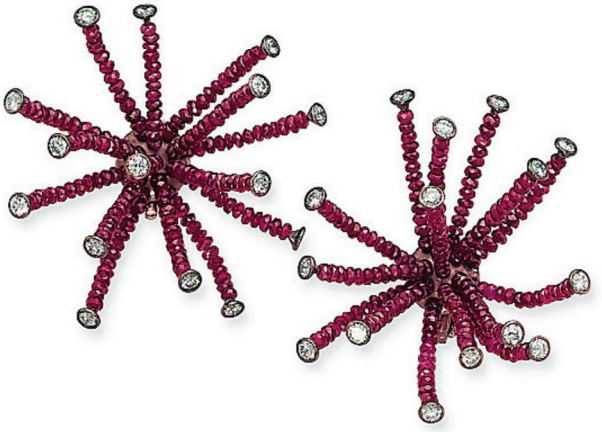
Probably by Seaman Schepps

SFr.18,500-27,500

US$20,000-30,000
€16,000-23,000

PROVENANCE:
Christie's New York, 1 March 1988, lot 83.





Ψ47

A PAIR OF RUBY AND DIAMOND EAR CLIPS, BY VBH

Each designed as a sea anemone, the faceted bead tentacles with circular-cut diamond terminals, mounted in gold, 2002, 4.5 cm

SFr.3,700-5,500

US$4,000-6,000
€3,100-4,600





48

A CULTURED PEARL AND DIAMOND NECKLACE

The two strands of forty-one and thirty-seven grey graduated cultured pearls, measuring approximately 16.4 to 9.6 mm, gathered by a pavé-set diamond hoop clasp, mounted in gold, 50.0 cm

SFr.18,500-27,600

US$20,000-30,000
€16,000-23,000





~49

A SET OF THREE CORAL NECKLACES, BY TRIANON

The three single-strand necklaces composed of sixty-one, fifty-eight and fifty-one graduated coral beads, measuring approximately 18.6 to 9.3 mm, to the wooden bead clasp with cabochon coral collet detail, mounted in gold, 1995, 75.5, 69.5 and 41.0 cm

Signed Trianon

(3)

SFr.28,000-46,000

US$30,000-50,000
€24,000-38,000





50

A SET OF AMETHYST JEWELLERY, BY VAN CLEEF & ARPELS

Comprising a ring, set with a pear-shaped amethyst, to the plain gold mount, a pair of ear clips en suite, ring size 3¾

Signed VCA for Van Cleef & Arpels, no. NY 3328

(2)

SFr.9,200-13,800

US$10,000-15,000
€7,700-11,000







51

A COLOURED DIAMOND RING, BY FRED LEIGHTON

Set with a light brownish-gray oval-shaped rose-cut diamond, weighing approximately 4.06 carats, to the entirely pavé-set diamond mount, 1997, ring size 3

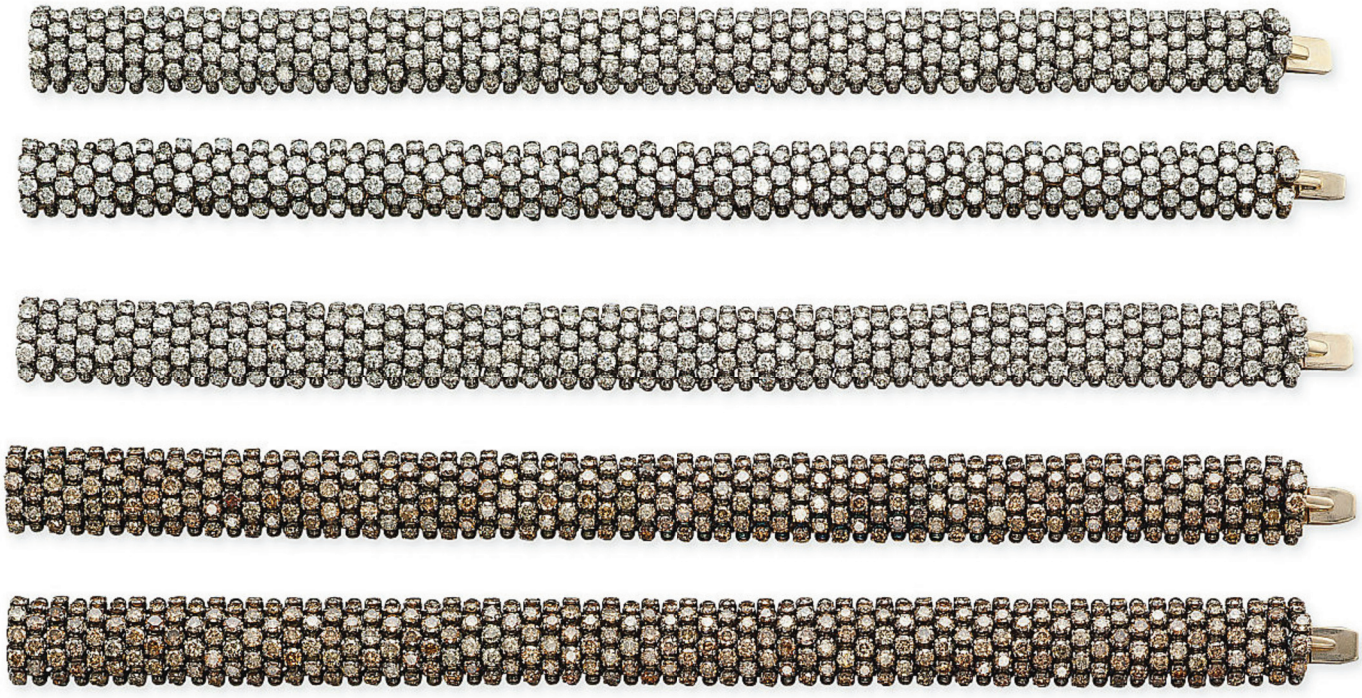
Accompanied by report no. 6013205 dated 8 September 1983 from the GIA Gemological Institute of America stating that the diamond is Light Brownish-Gray colour, Internally Flawless clarity

Please note that the report is more than 5 years old and might require an update

SFr.18,500-23,000

US$20,000-25,000
€16,000-19,000





52

A SET OF FIVE DIAMOND AND COLOURED DIAMOND BRACELETS, BY FRED LEIGHTON

Each designed as a flexible bombé band set with brilliant-cut diamonds or brilliant-cut brown diamonds, mounted in gold, 19.0 cm, 19.3 cm and 19.5 cm

Please note that the coloured diamonds have not been tested for natural colour

(5)

SFr.46,000-74,000

US$50,000-80,000
€39,000-61,000



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INSTITUT SUISSE DE GEMMOLOGIE

emstone Report No. 61749

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No indications of heating

Origin: Burma (Myanma

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53

A SAPPHIRE AND DIAMOND RING, MOUNTED BY BOUCHERON

Set with a rectangular-cut sapphire, weighing approximately 31.21 carats, to the tapered baguette-cut diamond shoulders, ring size 5 with ring sizer, with French assay marks for platinum and gold

Signed Monture Boucheron

Accompanied by report no. 61749 dated 11 January 2012 from the SSEF Swiss Gemmological Institute stating that the sapphire is of Burmese origin, with no indications of heating

SFr.420,000-500,000

US$450,000-550,000
€350,000-420,000





PROVENANCE:
Christie's New York, 10 June 1981, lot 283.



Jewels from the 19th Century

The prevailing taste for the Neo-Classic brought back by aristocrats from the Grand Tour in the closing years of the l8th Century also affected early l9th Century jewellery design. The columnar muslin dresses inspired by classical Greek and Roman statuary demanded jewels of elegance and simplicity set in old mine-cut or rose-cut diamonds, mounted in silver or gold, exemplified by the antique garnet and diamond brooch in this collection, together with the labradorite cameo brooch.





By the mid l9th Century, diaphanous muslins had given way to the age of the swagged and draped elaborate crinoline, designed by Worth, popularised by the young Queen Victoria and later by the Empress Eugenie. The crinoline's voluminous skirts swaying on whalebone hoops emphasised the tiny waists and curved and plunging corsages that were de rigueur in the ballrooms of the time; a perfect platform for the display of much more numerous and elaborate jewels. The glorious set of antique diamond leaf brooches with ear clips which are undoubtedly a star of this collection were probably originally designed to be scattered at the owner's whim over such a corsage – indeed these individual jewels that built up into a blaze of diamonds were known as devant le corsage designs.

Flowers motifs too were popular, as can be understood by the pair of naturalistic sprays of cabochon rubies and leaf green enamel designed it can be surmised to be pinned into elaborate off-the-shoulder lace berthas. Single rose cut diamond flowers, and bows harking back to the mid to late l8th Century often worn together were also very fashionable, as were sets of pendant brooches and earrings set in rose cut diamonds whose designs were inspired by the even earlier l8th Century of the baroque.

A curious fashion which arrived in the l860's was that for jewelled snakes and insects, perhaps as a result of the growing interest in the science and mysteries of the natural world. There are some wonderful examples here; notably the antique emerald and diamond bangle and the spectacular group of articulated gold snakes, the heads of which are set with turquoises and diamonds some with gold scale bodies some with turquoise scales.



54

AN ANTIQUE CITRINE AND DIAMOND BROOCH

Centering upon an oval-shaped citrine, in a two colour gold floral surround to the old-cut diamond line and granulated bead frame, mounted in silver and gold, circa 1830, brooch fitting added later, 4.0 cm, with Russian assay mark

SFr.2,800-4,600

US$3,000-5,000
€2,400-3,800

PROVENANCE:
Christie's Geneva, 16 November 1994, lot 400, *Russian Works of Art*





55

AN ANTIQUE ENAMEL AND DIAMOND SCARF RING

The gold band applied with blue enamel and three undulating lines of old-cut diamonds, mounted in silver and gold, circa 1870, inner diameter 2.3 cm

SFr.1,400-1,800

US$1,500-2,000
€1,200-1,500





56

AN ANTIQUE LABRADORITE CAMEO LOCKET BROOCH

The oval-shaped labradorite cameo depicting an indian warrior in profile to the diamond-set frame and glass locket to the reverse, late 19th Century, 4.1 cm, with French assay mark for gold

SFr.1,800-2,800

US$2,000-3,000
€1,500-2,300









Ψ57

FIVE ANTIQUE TURQUOISE AND DIAMOND NECKLACES

Each designed as an articulated snake, one with gold scale body, the head and tail end set with turquoises and diamonds, the eyes as cabochon garnets, 41.5 cm, one with gold scale body, the head set with turquoises and diamonds, 41.5 cm, one with silver body entirely set with turquoise, the head set with half-pearls and a brown pear-shaped rose-cut diamond, to the ruby eyes and detail, 42.5 cm, one with gold body set with turquoise collets, the head with diamond detail, 40.5 cm, one with gold body set with turquoise collets, the head set with diamond detail and cabochon garnet eyes, 48.5 cm, the five necklaces from mid-19th Century

(5)

SFr.140,000-185,000

US$150,000-200,000
€120,000-150,000

PROVENANCE:
A La Vieille Russie.





Ψ58

AN ANTIQUE RUBY, SAPPHIRE AND EMERALD TIARA

The tapered openwork band centering upon two birds of paradise set with rubies, in a sapphire, ruby and emerald foliage surround, enhanced by larger cushion-shaped sapphire collets, mounted in silver, probably Russian, mid-19th Century

SFr.14,000-18,500

US$15,000-20,000
€12,000-15,000

PROVENANCE:
Christie's Geneva, 12 November 1986, *Russian Works of Art and Fabergé*, lot 212.





59

AN ANTIQUE GARNET BROOCH

Centering upon a foiled back oval-shaped almandine garnet, to the old-cut diamond frame, mounted in silver and gold, late-18th Century

SFr.74,000-110,000

US$80,000-120,000
€62,000-91,000

PROVENANCE:
S.J. Phillips, London.





60

A SET OF ANTIQUE PERIDOT AND DIAMOND JEWELLERY

Comprising a devant de corsage, designed as a cushion-shaped peridot in an old-cut diamond frame, to the diamond flowering surround, suspending three pear-shaped peridot and diamond pendants, a pair of earrings en suite, with detachable pendants, mounted in silver and gold, circa 1825, Austrian, brooch 9.3 cm, earrings 7.1 cm

Probably by Kochert

(2)

SFr.92,000-140,000

US$100,000-150,000
€77,000-120,000



PROVENANCE:

Countess Marina Coudenhove-Kalergi (1927-2000).
Count Johannes Coudenhove-Kalergi (1893-1965).
Archduchess Isabella of Austria (1856-1931).

LITERATURE:

V. Meylan, *Queen's Jewels*, Assouline, New York, 2008, p. 166-167, illustrated p. 165.







Ψ61

A PAIR OF ANTIQUE ENAMEL, DIAMOND AND RUBY BROOCHES

Each designed as a spray, the flowerheads and buds set with old-cut diamonds and cabochon rubies, to the translucent green and golden brown enamel leaves, mounted in silver and gold, circa 1850, 8.5 cm

(2)

SFr.28,000-46,000

US$30,000-50,000
€24,000-38,000

PROVENANCE:
Christie's New York, 12 April 1995, lot 115.







62

AN ANTIQUE DIAMOND FLOWER BROOCH

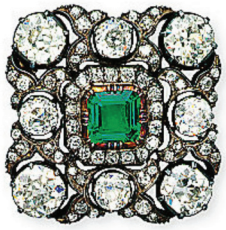
Designed as a five petal openwork flowerhead, set with old, rose and circular-cut diamonds, mounted in silver and gold, late 19th Century, 7.0 cm

SFr.37,000-55,000

US$40,000-60,000
€31,000-46,000

PROVENANCE:
Christie's New York, 18-19 October 1993, lot 446.





63

AN ANTIQUE EMERALD AND DIAMOND BROOCH

Of square shape, centering upon a square-cut emerald, to the old-cut diamond openwork surround, mounted in silver and gold, late 19th Century, 3.3 cm

SFr.28,000-46,000

US$30,000-50,000
€24,000-38,000





Ψ64

AN ANTIQUE EMERALD AND DIAMOND BANGLE

The open sprung bangle designed as a snake,
the pavé-set rose-cut diamond body
enhanced by a central line of
rectangular-cut emeralds,
the head set with circular-cut diamonds
and ruby eyes, mounted in gold,
mid-19th Century, inner diameter 6.4 cm

SFr.92,000-140,000

US$100,000-150,000
€77,000-120,000

PROVENANCE:
Auction in New York, 15 April 2002, lot 75.

LITERATURE:
S. Tennenbaum and J. Zapata,
Jeweled Menagerie, Thames & Hudson,
London, 2001, p.43.





65

AN ANTIQUE DIAMOND BROOCH

Designed as a stylized bow set with old-cut diamonds, mounted in silver and gold, mid-19th Century, 6.5 cm

SFr.74,000-110,000

US$80,000-120,000
€62,000-91,000

PROVENANCE:
Formerly the Property of a European Royal family.
Auction in St Moritz, 21 February 1992, lot 649.



SSEF
SCHWEIZERISCHES GEMMOLOGISCHES INSTITUT
SWISS GEMMOLOGICAL INSTITUTE
INSTITUT SUISSE DE GEMMOLOGIE

Exceptional Ruby

described in the Gemstone Report No 6
sesses characteristics, which merit a sp

d gemstone exhibits an impressive size
aturated red colour. The inclusions fou
f the reputed ruby deposits in the Mog
ically referred to as "pigeon blood", is
the stone, typical and characteristic

UT

Appendi

61748 from the Swiss Gemmological In
ecial mention and appreciation.

and weight of 32.080 ct, combined w
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ok gemstone tract of B
due to a co

Ψ66

A RUBY AND DIAMOND RING, BY CHAUMET



Set with a cushion-shaped ruby, weighing approximately 32.08 carats, to the trapeze-cut diamond shoulders, size 5¾ with ring sizer, with French assay mark for gold, in light brown Chaumet case

Signed and with maker's mark for Chaumet

Accompanied by report no. 61748 dated 11 January 2012 from the SSEF Swiss Gemmological Institute stating that the ruby is of Burmese origin, with no indications of heating; and a letter indicating that 'Its vivid red, poetically referred to as 'pigeon blood', is due to a combination of well-balanced trace elements in the stone, typical and characteristic for fine rubies of the Mogok gemstone tract.'

Report no. 8905028 dated 29 May 1989 from the Gübelin GemLab stating that the ruby is of Burmese origin

SFr.2,800,000-4,600,000

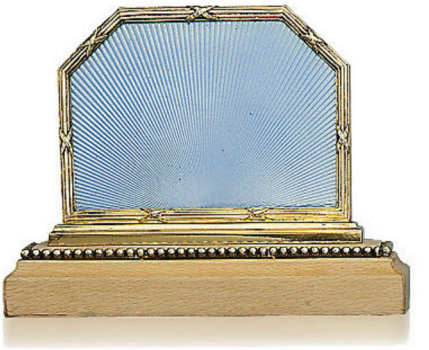
US$3,000,000-5,000,000
€2,400,000-3,800,000

PROVENANCE:
Luz Mila Patino, Countess du Boisrouvray.
Auction in New York, 26 October 1989, lot 47.

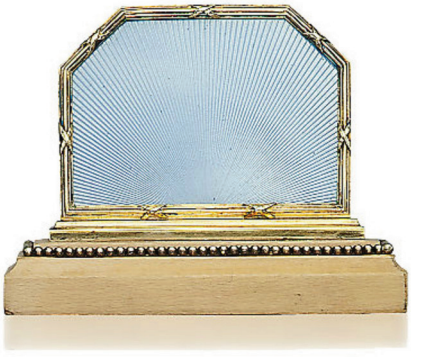


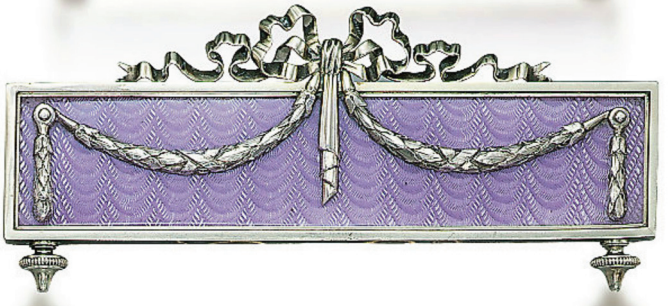


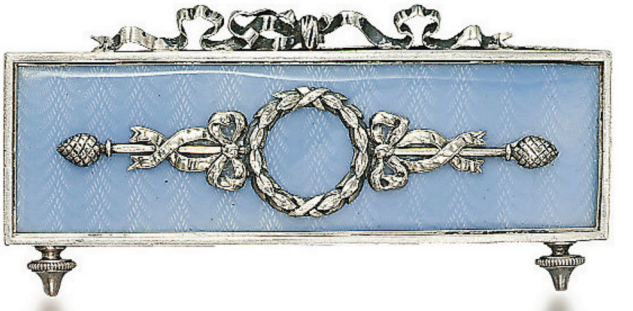






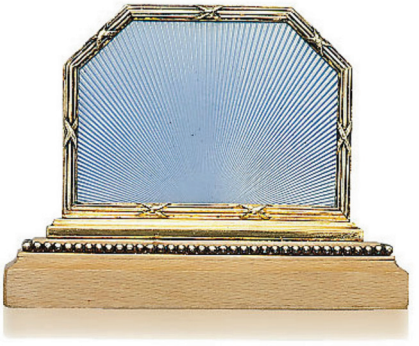




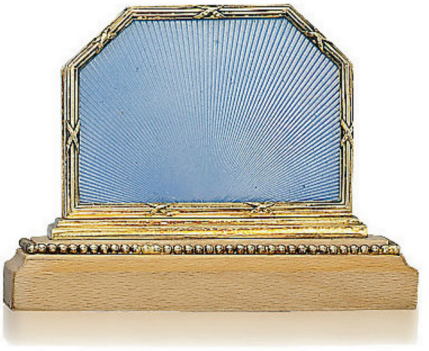






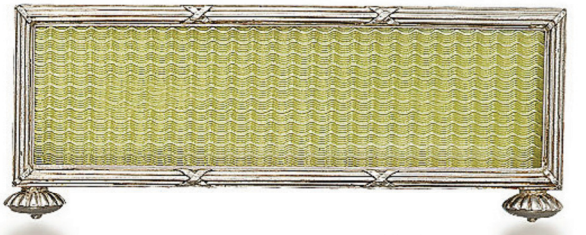


THE FABERGÉ MENU HOLDERS













67

SIXTEEN SILVER-GILT AND GUILLOCHÉ ENAMEL MENU HOLDERS, BY FABERGÉ

FIFTEEN WITH THE WORKMASTER'S MARK OF ANDERS (ANTTI) NEVALAINEN, ONE WITH THE WORKMASTER'S MARK OF VIKTOR AARNE, ST PETERSBURG, VARIOUS DATES, VARIOUS INVENTORY NUMBERS

Twelve rectangular, comprising:

a pair enamelled in translucent pale blue, surmounted by a ribbon crest suspending laurel festoons, marked K. Fabergé, 1899-1903, scratched inventory numbers 14233

one enamelled in translucent pale blue, surmounted with a flowing ribbon suspending laurel festoons, marked K. Fabergé, 1908, scratched inventory number 13373

another enamelled in translucent bright green, applied with a thyrsus centring a rosette, 1899-1908, scratched inventory number 6748

another enamelled in translucent pale blue, applied with an oval cartouche engraved with a crowned cypher 'VM' and surmounted with a ribbon crest, marked Fabergé, 1899-1903, scratched inventory number 11084

another enamelled in translucent lime green, marked K. Fabergé, 1899-1903, scratched inventory number 14234

a pair, enamelled in translucent pale blue, applied with a thyrsus centring a laurel wreath and surmounted with a ribbon crest, 1899-1903 and 1899-1908, scratched inventory numbers 6604

one enamelled in bright red, applied with spread-winged swan within laurel festoons, marked K. Fabergé, 1899-1908, scratched inventory number 16910

another enamelled in translucent rose Pompadour, applied with flaming torches suspending laurel swags, marked K. Fabergé, 1899-1903, scratched inventory number 12454

another enamelled in translucent mauve, applied with a foliate thyrsus, marked Fabergé, workmaster Viktor Aarne, circa 1890, scratched inventory number 1273

another enamelled in translucent mauve, surmounted with a ribbon crest suspending a two laurel festoons, marked K. Fabergé, 1899-1903

and a set of four hexagonal, enamelled in translucent pale blue and mounted on a stepped wood base with silver-gilt beading, marked K. Fabergé, 1908, scratched inventory numbers 14435

Dimensions:
Rectangular: 9.8 cm. wide, and smaller
Hexagonal: 4.4 cm. wide

(16)

SFr.185,000-280,000

US$200,000-300,000
€160,000-230,000



PROVENANCE:

Bright green:
Christie's New York, 20 April 2001, lot 59.

Pale blue with cartouche:
Auction in Geneva, 29 June 1988, lot 198.

Lime green:
Emperor Nicholas II (1868-1918) and Empress Alexandra Feodorovna (1872-1918), purchased from Fabergé's St Petersburg branch on 21 December 1906 for 80 roubles for a pair.
Auction in New York, 14 December 1983, lot 547.

Bright red:
Empress Alexandra Feodorovna (1872-1918), purchased from Fabergé's St Petersburg branch on 16 November 1908 for 100 roubles.
Christie's New York, 27 October 1986, lot 397.

Rose Pompadour:
Empress Alexandra Feodorovna (1872-1918), purchased from Fabergé's St Petersburg branch on 30 November 1905 for 60 roubles.
Christie's New York, 13 December 1991, lot 75.

Mauve with laurel festoons:
Christie's London, 13 June 1985, lot 369.

Four hexagonal pale blue:
Sophie of Merenberg, Countess de Torby (1868-1927), purchased from Fabergé's London branch on 3 December 1909 for 21 (from a set of six menus).
A La Vieille Russie, New York.

LITERATURE:

Rose Pompadour:
G. von Habsburg, *Fabergé Imperial Craftsman and his World*, London, 2000, p. 265, no. 672 (illustrated, one of a pair).







68

A SET OF ANTIQUE DIAMOND BROOCHES AND PAIR OF EARRINGS

Comprising twelve diamond-set variously-shaped graduated leaf brooches and a pair of similar ear clips (clip fitting added later), mounted in silver and gold, 1850-1875, 4.9 to 2.9 cm

Probably by Chaumet

(13)

SFr.185,000-370,000

US$200,000-400,000
€160,000-310,000



This set of leaf brooches was probably mounted originally as a tiara or a necklace. It is very much in the same spirit as the famous *Parure de feuilles de groseillier* (illustrated left), ordered by the Empress Eugenie to French jeweller Bapst in 1855 and composed of a garland necklace, a *tour de corsage* and a *devant de corsage*.

PROVENANCE:

Formerly the Property of a European Royal family
Auction in St Moritz, 21-22 February 1996, lot 572

THE EMERALDS







69

A PAIR OF ANTIQUE EMERALD AND DIAMOND EARRINGS

Each set with a square-shaped emerald in an old-cut diamond surround, mounted in silver and gold, late 19th Century

Accompanied by report no. 62001 dated 6 February 2012 from the SSEF Swiss Gemmological Institute stating that the emeralds are of Colombian origin, with minor amount of oil

SFr.74,000-110,000

US$80,000-120,000
€62,000-91,000

PROVENANCE:
Christie's Geneva, 1-2 December 1982, lot 663.





70

AN ANTIQUE EMERALD AND DIAMOND NECKLACE

The two rows of rectangular-cut emerald and old-cut diamond graduated clusters interspersed by diamond collets, to the similar single-row backchain, mounted in silver and gold, early-19th Century, shortest row 40.5 cm

Accompanied by report no. 61999 dated 6 February 2012 from the SSEF Swiss Gemmological Institute stating that the emeralds are of Colombian origin, with none to moderate amount of oil; and an Appendix indicating that 'The emeralds (...) exhibit a well-matching colour, combined with a fine purity. Microscopic examination revealed inclusions, which represent the hallmarks of Colombian emeralds from the famous mining areas such as Muzo, Coscuez, and Chivor, all located in the green foothills of the Cordillera Oriental in the Colombian Andes.'

SFr.1,100,000-1,600,000

US$1,200,000-1,800,000
€920,000-1,300,000

PROVENANCE:
Christie's Geneva, 27 April 1978, lot 374.



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EXPLANATION OF SYMBOLS

•	Lots offered without a reserve are denoted by this symbol as well as the title in red.
Δ or °	Christie's interest in property consigned for auction.
~	Import restrictions may apply or a CITES Licence might be required as this lot contains material from endangered species.
Ψ	Items which contain rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S.

Please refer to Important Notices and Buying at Christie's in the back of the catalogue for further detailed information.

BIOGRAPHIES

BELPERRON

Elegant and mysterious, Suzanne Belperron pioneered a new aesthetic in jewelry. While perhaps the most important woman jeweler of the Twentieth Century, she is relatively unknown today except to collectors. When the Duchess of Windsor's jewelry was auctioned in 1987, only four of eleven Belperron pieces in the collection were tentatively identified as hers. Asked why she never signed her work, Madame Belperron replied "my style is my signature."

Born in the Jura region of France in 1900, she studied drawing and jewelry at the École des Beaux-Arts in Besançon from 1916 to 1919. Hired by the renowned firm of René Boivin in March 1919, she developed a unique style under the direction of her employer and mentor, Jeanne Boivin. In 1933, Bernard Herz, a Parisian stone dealer, hired the young Suzanne to design exclusively under his name, Herz. Though trained in the style of Art Deco, she used her newfound artistic freedom to pioneer ways to carve rock crystal, blue chalcedony and smoky quartz in sensuous shapes to be set with precious and semi-precious stones. Belperron employed motifs from Egyptian, Indian, Cambodian, Celtic, African, and Mayan cultures, creating a daring new look hailed by the fashion press as both "brilliant" and "barbaric." Fashion innovator Elsa Schiaparelli championed the young jeweler. Photographed for Vogue wearing Belperron's creations in 1933, she declared it "the new theme in jewels." With an ever-expanding clientele of European royalty, café society and Hollywood movie stars, the 1930's were Belperron's to enjoy.

This came to an end in 1939 with the declaration of World War II. Her friend and boss, Bernard Herz, died in a concentration camp, forcing Mme. Belperron to re-register the firm under her name in 1941. At the end of the war Bernard's son Jean, a prisoner of war survivor, returned to Paris to resume the partnership. Once again the name was changed, this time to Herz-Belperron. She continued to work until her retirement in 1974 but consulted for special clients and friends until her death in 1983. Ward and Nico Landrigan, owners of Verdura, purchased the Belperron name and archives in 1999 and are working on an illustrated biography.

BOUCHERON

Frédéric Boucheron opened his first jewellery salon at the Palais Royal in 1858, and soon acquired fame as an expert in precious stones, a masterful technician and a creator of beautiful jewellery. In 1893 he was the first jeweller to set up shop at the Place Vendôme, where he continued to serve the social elite, and from where the firm still operates successfully today. Over the years, the Maison Boucheron opened branches in Moscow and London, and also in Japan, the Middle and Far East. Boucheron exhibited in many international expositions, including the 1876 Philadelphia Centennial, the 1889 and 1900 Expositions Universelles in Paris, the 1893 World's Colombian Exposition in Chicago and the 1925 Exposition des Arts Décoratifs in Paris. Boucheron was acquired in May 2000 by the Gucci Group (PPR), one of the world's leading multi-brand luxury goods company.

BULGARI

The firm of Bulgari was founded by Sotirio Bulgari, who was born in 1857 in Greece and was descended from a family of silversmiths. In 1884 he opened his first shop in Rome on the Via Sistina, and then in 1905 he moved to the Via dei Condotti. Upon Sotirio's death in 1932 his sons, Giorgio and Costantino, took over the business. They are credited with creating the highly distinctive 'Bvlgari' style, inspired by Greek and Roman classicism, the Italian Renaissance, and the 19th century Roman school of goldsmiths. The 1970s marked the beginning of Bulgari's international expansion with the opening of stores in New York (the first overseas), Paris, Geneva and Monte Carlo, building towards more than 155 international stores open today. It was also in this decade that Bulgari introduced the 'Bvlgari-Bvlgari' which was to become a successful watch classic. Bulgari Time was established in the early 1980s in Neuchâtel, Switzerland, for the creation and production of all Bulgari watch lines.

CARTIER

Cartier was founded in Paris in 1847 by Louis-François Cartier. It was his three grandsons, Louis, Pierre and Jacques, who were responsible for establishing the famous worldwide empire. Louis retained responsibility for the Paris branch, moving it to the rue de la Paix in 1899. Jacques took charge of the London operation in 1906, which had opened in 1902, eventually moving it to the current location on New Bond Street. Pierre established the New York branch in 1909, relocating it in 1917 to the current location at 653 Fifth Avenue. Branches were opened in Moscow and the Persian Gulf in 1910, followed by openings in Cannes and Monte Carlo. Prominent amongst Cartier's gifted team were Charles Jacqueau, who joined Louis Cartier in 1909 for a lifetime and Jeanne Toussaint who was appointed Director of Fine Jewellery from 1933. In 1964, following the death of Pierre, Cartier Paris, London and New York were sold by the family. In 1972, a group of investors led by Joseph Kanoui bought Cartier Paris, whose President became Robert Hocq, originator of the concept "Les Must de Cartier" in collaboration with Alain Dominique Perrin. In 1974 Cartier London was bought back, and Cartier New York in 1976. In 1983, the "Art of Cartier Collection" was initiated by Eric Nussbaum. Today, Cartier is part of the Richemont group.

CHAUMET

Chaumet was founded in 1780 by Marie-Etienne Nitot who, with his son, Francois Regnault Nitot, became the official jeweller to Napoleon during the Consulate and the Empire. Among their achievements were the Consular sword, the tiara of Pius VII and the grand parures ordered by the Empresses Josephine and Marie-Louise. After the fall of Napoleon, the business continued under the direction of Jean-Baptiste Fossin and his son, Jules, both artists, who succeeded in capturing the spirit of Romanticism in jewellery just as Nitot & Fils had done for the Empire. In 1848, Jules Fossin set up a London branch in partnership with J.V. Morel, who was assisted by his son, Prosper. On his return to Paris in 1854, Prosper Morel joined Jules Fossin, whom he succeeded in 1868. Prosper Morel's daughter married Joseph Chaumet in 1875. Chaumet had begun his jewellery career at the age of fifteen, working in his parents' jewellery shop in Bordeaux. Upon moving to Paris, he was hired by his future father-in-law. By 1885, he assumed management of the firm. In 1889, Chaumet took over the company, simultaneously changing the name. Under his direction, the firm won prizes at all of the international exhibitions and supplied jewellery to many of the Royal houses of Europe. In 1907 he moved the company to 12, Place Vendôme. He also opened boutiques in London in 1905, and in New York in the 1920s. The latter closed in 1934 due to the Depression. In 1999 the firm was acquired by the luxury group LVMH.

FABERGÉ

Peter Carl Fabergé (1846-1920) is best known for the Easter eggs he began making in 1884 for the Tsar and Tsarina of Russia. After studying in several European centres, he returned to St Petersburg in 1864 and joined his father's firm. In 1872 he took over the establishment and became the Tsar's Court Goldsmith in 1885. His international reputation was secured in 1900 at the Paris Exposition, and he began creating objects for Edward VII and other European royals. The firm's success continued until the 1917 Revolution when Fabergé escaped to Switzerland.

JAR

Joel (Arthur) Rosenthal was born in New York City. He graduated in art history from Harvard in 1966 before moving to Paris. He initially worked in the film industry, and then opened a needlepoint shop, where his clients included Hermès and Valentino, and where his work with multi-coloured yarns would have a lasting effect on his designs. After working with Bulgari in New York, he returned to Paris and opened a shop in the Place Vendôme in 1977, his initials, JAR, the only source of identification on the façade. Mr. Rosenthal works with his partner, Pierre Jeannet, to create exquisite jewels, superbly crafted in unique settings. His work is meticulous and imaginative, incorporating stones in unexpected colour combinations. Only 70 to 80 jewels are created each year, for an exclusive clientele. In November 1987, in celebration of his 10th anniversary in Paris, Mr. Rosenthal held an exhibition of his work at the National Academy of Design in New York City. In November 2002, a retrospective of 400 jewels was held at the Gilbert Collection, Somerset House, in London.

FRED LEIGHTON

Fred Leighton grew up in New York, where as a young man in the 1970s he opened his first boutique selling Mexican dresses, in Greenwich Village. He would also occasionally offer jewels left to him by clients. The focus of his business changed when he moved uptown to Madison Avenue. By 1978, the dresses had virtually disappeared to make way for a great choice of period jewels and objects, the importance of which he understood before many others. Thanks to his great taste and eye, he quickly developed a loyal following and became known as one of the finest stores of vintage jewellery, spanning the great design periods of the 19th and 20th centuries. He was also one of the first American jewellers to foresee the potential outside New York, in Europe and California in particular. He opened a store at the brand new Bellagio Hotel in Las Vegas in 1998 and developed an intimate relationship with Hollywood, with "his" jewels regularly seen on red carpets and in fashion magazines. He also looked to the future and organised in his shops jewellery exhibitions by interesting contemporary designers. In 2009, Fred Leighton was purchased by Kwiat, a fourth generation New York diamond jewellery designer and producer. The flagship salon remains in its familiar locale on Madison Avenue, while the second shop continues in Las Vegas, both under the now legendary name of Fred Leighton.

MAUBOUSSIN

In 1827 Mr. Rocher and his cousin, Baptiste Noury, established a jewellery shop in Paris which, by 1850, had been taken over by Noury. His nephew, Georges Mauboussin, joined the firm, assuming control in 1896. In 1922 the business was named 'Mauboussin, Successeur de Noury', and later, simply 'Mauboussin'. The house of Mauboussin contributed to all major international exhibitions in the first half of the 20th century, including Milan in 1923 and 1924; New York in 1924 and 1939; Strasbourg in 1924; and Paris in 1925, 1931 and 1937. They were awarded the Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris and, for his contributions to the world of jewellery, Georges Mauboussin was awarded the "Légion d'Honneur". The firm opened branches in London and Buenos Aires, which have subsequently closed. In October 1929 they opened an office in New York, but following the stock market crash less than one month later, a merger was negotiated with the American jeweller, Trabert & Hoeffer. Trabert & Hoeffer took over the location and stock, and all jewellery retailed under this contract was signed "Trabert & Hoeffer Inc. – Mauboussin". This agreement lasted until the 1950s. In 2002, Dominique Frémont, a Swiss businessman, acquired a majority of the firm with Patrick Mauboussin remaining involved in the creation of the jewellery. The firm is currently located at 20, Place Vendôme.

SEAMAN SCHEPPS

Seaman Schepps opened his first jewellery salon in Los Angeles in 1904 and, in 1914, in San Francisco. In 1921, he relocated to Sixth Avenue in New York City, but he was forced to close this salon after the stock market crash in 1929. After reassessing current jewellery trends, he opened an exclusive shop on Madison Avenue in 1934, offering only unique and original designs. His jewellery is characterised by the utilisation of precious and semi-precious stones together with man-made materials to create an interesting colour palette. He popularised gem-set animal jewellery, but is most noted for his earrings of pearlised turbo shells mounted with gold wire and set with coloured gemstones. In 1956, Seaman Schepps relocated to 485 Park Avenue where his jewellery continues to be offered to a discriminating clientele, even though Schepps passed away in 1972.

TRIANON

Trianon was founded in New York City by Anthony Hopenhajm and Jay Bauer in 1979. They are particularly known for their women's jewellery and men's cufflinks. All of their creations are produced in their New York workshop. In 1996 they opened their first two freestanding boutiques at 237 Worth Avenue in Palm Beach, Florida and at 50 Main Street in Nantucket, Massachusetts.

VAN CLEEF & ARPELS

The history of the famous Parisian jewellery house began in 1896 with the marriage of Estelle Arpels to Alfred Van Cleef. The company was founded in 1906 by Alfred and his brother-in law, Charles Arpels at 22, Place Vendôme. Julien Arpels joined the family business in 1908, and Louis Arpels in 1913. The design collaboration between René Sim Lacaze and René Puissant, the daughter of Estelle Arpels and Alfred Van Cleef, began in 1926, marking the start of two decades of highly creative design for the firm. The oldest son of Julien Arpels, Claude, joined in 1932, followed by his brothers Jacques and Pierre in 1936 and 1944. An American boutique was opened by Claude in Rockefeller Center in New York in 1939, soon relocating to its definitive address at 744 Fifth Avenue, and the first of six boutiques in the US today. The 1930s saw some of the company's most iconic designs: the house's arguable trademark, the Mystery Setting – where the mounting of the gemstones is cleverly hidden behind the continuous calibré-cut ruby and sapphire surface of the jewel – was invented in 1933; and the concept of the Minaudière, made in honour of Florence Jay Gould, was invented in 1930 by Charles Arpels. The versatile 'Passe Partout' range was also developed at this time. In the following decades, the firm upheld its reputation for innovation with the snowflake jewels of the 1940s, the zip necklace of the 1950s, the ballet jewels of the 1960s and the Alhambra theme of the 1970s. The *Boutique Des Heures* was inaugurated in 1972 to house the new watch designs launched by Pierre Arpels. Today, Van Cleef & Arpels is part of the Richemont Group with more than 45 boutiques around the world.

VBH

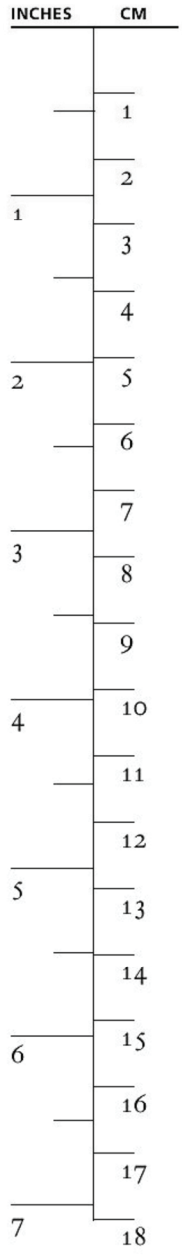
VBH is an Italian Luxury accessories house, founded and headed by designer and businessman, Vernon Bruce Hoeksema, whose initials form the company name. Hoeksema grew up in both Europe and the United States, he now resides in Italy where prior to the conception of VBH, he had spent twenty five years working for the international fashion label, Valentino. The House's core business includes a line of women's luxury leather handbags and accessories, along with a collection of fine jewelry and decorative home objects. VBH's corporate offices, retail showroom, creative studios and jewelry workshop are all located in Rome. Flagship store is located in New York City at 940 Madison Avenue.

CONVERSION CHART

Ring Size

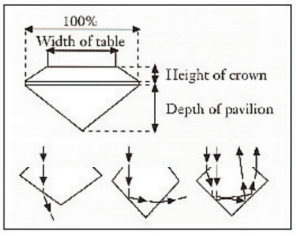
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¼	—	A½	38.4237
1	—	B	39.0222
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1½	—	C	40.2192
1¾	—	C½	40.8177
2	1	D	41.4162
2¼	2	D½	42.0147
2½	—	E	42.6132
2¾	3	E½	43.2117
3	4	F	43.8102
3¼	—	F½	44.4087
3¼	5	G	45.0072
3½	—	G½	45.6057
3¾	6	H	46.2042
4	—	H½	46.8027
4¼	7	I	47.4012
4½	8	I½	47.9997
4¾	—	J	48.5982
5	9	J½	49.1967
5¼	10	K	49.7952
5½	—	K½	50.3937
5¾	11	L	50.9922
6	—	L½	51.5907
6¼	12	M	52.1892
6½	13	M½	52.7877
6¾	—	N	53.4660
7	14	N½	54.1044
7	15	O	54.7428
7¼	—	O½	55.3812
7½	16	P	56.0196
7¾	—	P½	56.6580
8	17	Q	57.2964
8¼	18	Q½	57.9348
8½	—	R	58.5732
8¾	19	R½	59.2116
9	20	S	59.8500
9¼	—	S½	60.4884
9½	21	T	61.1268
9¾	22	T½	61.7652
10	—	U	62.4026
10¼	23	U½	63.0420
10½	24	V	63.6804
10¾	—	V½	64.3188
11	25	W	64.8774
11¼	—	W½	65.4759
11½	26	X	66.0744
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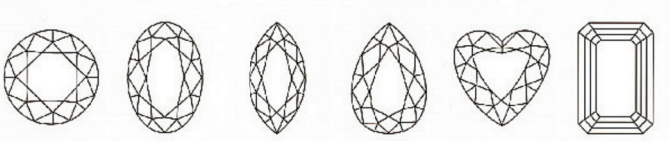
Measure



DIAMONDS • THE 4 C'S

Cut





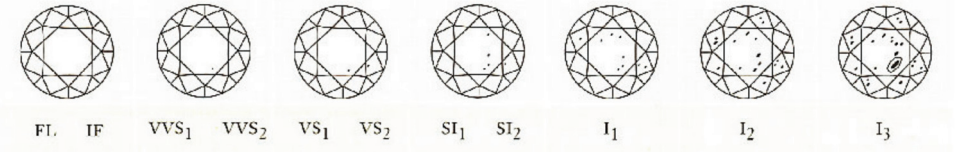
Round Brilliant | Oval | Marquise | Pear | Heart | Emerald

Colour (G.I.A.)



D Blue White | E Ice White | F Fine White | G White | H Top Commercial White | I Commercial White | J Top Silver | K | L Silver Cape | M Light Cape | N | O Cape | P | Q | S – Z Dark Cape

Clarity (G.I.A.)



FL IF — Flawless

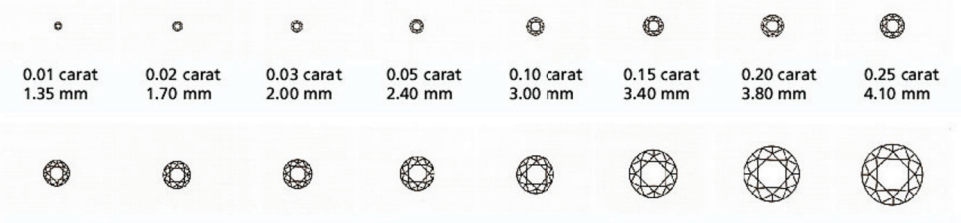
VVS_1 VVS_2 — Very, very small inclusions

VS_1 VS_2 — Very small inclusions

SI_1 SI_2 — Small inclusions

I_1 I_2 I_3 — Inclusion

Carat



0.01 carat 1.35 mm	0.02 carat 1.70 mm	0.03 carat 2.00 mm	0.05 carat 2.40 mm	0.10 carat 3.00 mm	0.15 carat 3.40 mm	0.20 carat 3.80 mm	0.25 carat 4.10 mm
0.30 carat 4.40 mm	0.40 carat 4.70 mm	0.50 carat 5.00 mm	0.75 carat 5.80 mm	1.00 carat 6.50 mm	2.00 carat 8.20 mm	3.00 carat 9.50 mm	4.00 carat 10.50 mm

Courtesy of Jewellers Network, the Southern African Jewellery Trade Directory, from information supplied by De Beers.
www.jewellersnetwork.co.za

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue with the symbol ° next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties. When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest at the front of the catalogue."

ALL DIMENSIONS AND WEIGHTS ARE APPROXIMATE ONLY

CONDITION REPORTS

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot.

Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that each lot is sold "as is".

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED SPECIES

An export licence issued by the Department of the Environment will be required for the export of any item made of or incorporating (irrespective of percentage) animal material such as ivory, whalebone, tortoiseshell, rhinoceros horn etc., and this may take up to eight weeks to obtain. Clients are advised to check with the regulating body in the country of importation regarding any possible restrictions on the importation of items within this category – some countries have an absolute ban on the importation of certain materials. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years of age.

REGARDING COLOURED STONES

Prospective buyers are reminded that many coloured gemstones have historically been treated to enhance their appearance. Certain enhancement methods, such as heating, are commonly used to improve both colour or transparency, particularly in rubies and sapphires. Other methods, such as oiling, enhance the clarity of emeralds. These methods have been generally accepted by the international jewellery trade. Although heat enhancement of colour is widely believed to be permanent, it may have some impact on the durability of the gemstone and special care of the stone may be required over time. For example, gemstones which have been oiled may require re-oiling after a period of years to retain their maximum appearance.

It is Christie's policy to obtain gemmological reports from internationally recognised gemmological laboratories describing certain gemstones sold by Christie's. The availability of such reports will be disclosed in the catalogue. Reports from American gemmological laboratories used by Christie's will disclose any heat enhancement or treatment. European gemmological laboratory reports will disclose heat enhancement only if specifically requested but will confirm when no heat enhancement or treatment has been made. Because of variations in approach and technology there may not be consensus among laboratories as to whether any particular gemstone has been treated, the extent of treatment and whether treatment is permanent.

It is not feasible for Christie's to obtain a gemmological report for each gemstone offered by Christie's. Prospective buyers should be aware that all gemstones may have been enhanced by some method. For further details, prospective buyers in the United States are referred to the information chart prepared by the Gemstones Standards Commission, available in the viewing area. Prospective buyers may request laboratory reports for any uncertified item if requests are made at least three weeks before the scheduled date of auction. This service is subject to prepayment by the requesting party.

Because enhancement affects market value, Christie's estimates will reflect the information disclosed in a report or, if no report is available, the assumption that gemstones may have been enhanced.

Condition reports are usually available for all lots upon request and Christie's specialists will be happy to answer any questions.

NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with Ψ. Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale.

Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewelry outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

TO PROSPECTIVE BUYERS OF CLOCKS AND WATCHES

The description of the condition of clocks and watches in this catalogue, including references to defects and repairs, is provided as a service to prospective buyers, but such description is not necessarily complete. While Christie's will furnish a condition report on any lot to a prospective purchaser upon request, any such report may also be incomplete and may not specify all mechanical replacements or defects. Accordingly, all clocks and watches should be viewed personally by prospective buyers to evaluate the condition of the property offered for sale. All lots are sold "as is," and the absence of any reference to the condition of a clock or watch does not imply that the lot is in good condition and without defects, repairs or restorations. Virtually all clocks and watches have been repaired in the course of their normal useful lifetime and may now incorporate parts not original to them. Furthermore, Christie's makes no representation or warranty that any clock or watch is in working order.

Watches are not always illustrated life size, buyers should refer to the catalogue description for the dimensions of each watch.

It should be noted that most wristwatches with water-resistant cases have been opened to identify type and quality of movement. It cannot be assumed that the watches are still waterproof and purchasers are advised to have the watches checked by a competent watch-maker before use.

Please note that gold of less than 18ct. does not qualify in all countries as 'gold' and may be refused import. Christie's cannot accept liability if import is refused.

Please note that all Rolex watches in the Christie's sale catalogue are sold as viewed and that Christie's cannot guarantee the authenticity of any individual component part of these Rolex watches. The bracelets described as "associated" are not part of the original piece and may not be authentic.

Prospective buyers should satisfy themselves by personal inspection as to the condition of each Lot. Condition reports can be requested from Christie's and are given 'without prejudice' in accordance with the terms of the conditions of sale and limited warranty printed in the back of the catalogue. Nevertheless, such reports are for general guidance only and will not specify all mechanical replacements or imperfections. Such reports will, of necessity, be subjective. Buyers are advised that certificates are not available unless otherwise stated

As collectors' watches often contain extremely fine and complex mechanisms, buyers should be aware that a general service, change of battery or further repair work, for which the buyer is solely responsible, may be necessary.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

REGARDING IMPORTATION OF WATCHES INTO THE US

Prospective buyers should be aware the the importation of Rolex watches into the United States is highly restricted. These watches (not limited to Rolex) may not be shipped into the USA and can only be imported personally. Generally, a buyer may import only one watch into the USA. In this catalogue, these watches have been marked with a Φ. It is the buyer's responsibility to determine whether there are any import restrictions and to comply with such restrictions. The failure by Christie's to mark a lot with a Φ shall not constitute grounds to rescind or cancel a sale. For further information please contact our specialists in charge of the sale.

REGARDING THE EXPORT OF WATCH BANDS INCORPORATING MATERIALS FROM ENDANGERED SPECIES

Many of the watches offered for sale in this catalogue have bands which may be made of endangered or protected animal materials such as alligator or crocodile and which may not lawfully be exported from the sale site without a CITES export permit. As explained above, these lots are marked with the symbol (~) in the catalogue. Accordingly, for purchased watches that are to be shipped out of the sale site for delivery, Christie's will need to remove and retain the band before shipping the watch and buckle.

REGARDING ESTIMATED WEIGHTS

Certain weights in the catalogue have been estimated through measurement. These figures are to be sued as approximate guidelines and should not be relied upon as exact.

LOTS OFFERED WITHOUT RESERVE

Please note that all lots highlighted with red titles in this sale are offered 'Without Reserve'. These items will be sold to the highest bidder, regardless of the pre-sale estimate printed in the catalogue. We hope that you will find this visual presentation helpful.

CATALOGUE EXCHANGE RATE:

US $1 = SFR. 0.92

€1 = SFR. 1.20

The rate of exchange was established at the latest practical date prior to the printing of the catalogue and may therefore have changed by the time of the sale.

Bidders should bear in mind that estimates are prepared well in advance of the sale and are not definitive. They are subject to revision.

The Collection of Mrs. Lily Safra is being sold by the *Fondation Lily Safra*, a Swiss charitable foundation, for the benefit of the not-for-profit institutions and organizations described in this catalogue.

FOR JEWELLERY

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

JEWELLERS IN THE TITLE

1. By Boucheron

When maker's name appears in the title, in Christie's qualified opinion it is by that maker.

JEWELLERS BENEATH THE DESCRIPTION

2. Signed Boucheron

Has signature which in Christie's qualified opinion is authentic.

3. With maker's mark for Boucheron

Has a mark denoting a maker which in Christie's qualified opinion is authentic.

4. By Boucheron

In Christie's qualified opinion the object is by the jeweller although unsigned.

5. Mounted by Boucheron

In Christie's qualified opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

6. Mount only by Boucheron

In Christie's qualified opinion the mounting is by the jeweller, but either the gemstones have been replaced or the piece has been altered in some way after its manufacture.

PERIODS

1. Antique

Over 100 years old

2. Art Nouveau

1895-1910

3. Belle Epoque

1895-1914

4. Art Deco

1915-1935

5. Retro

1940s

FOR FABERGE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

"Marked Fabergé, Workmaster …"

In our opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé …"

In our opinion, a work of the master's workshop, but without his mark.

"In the style of …"

In our opinion a work of the period of the master and closely related to his style.

"Bearing marks …"

In our opinion not a work of the master's workshop and bearing later marks.

In compliance with the 1973 Hallmarking Act, silver alloys of a standard of fineness permitted in Russian but made after 1900 are described as white metal and gold after 1900 as yellow metal.

BUYING AT CHRISTIE'S

CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

RESERVES

The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol ▪ next to the lot number and are highlighted with red titles.

BUYER'S PREMIUM AND VAT

Buyers are reminded that the actual purchase price will be the sum of the final bid price plus the buyer's premium. The premium to the Buyer is 25% of the first SFr 60,000 of the Hammer Price, plus 20% of the excess of the Hammer Price above SFr 60,000 up to and including SFr 1,000,000 plus 12% of any sum in excess of SFr 1,000,000. For further details please refer to Conditions of Sale No. 3.

PRE-AUCTION VIEWING

You can attend pre-sale viewings for all our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly and to request condition reports (see below). Christie's specialists and client service staff are available to give advice at all viewings or by appointment.

BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

• Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.

• Corporate clients: a photocopy of the company register.

• For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +41 (0)22 319 1740 for advice on the information you should supply.

• A financial reference in the form of a recent bank statement or a reference from your bank. Christie's can supply a form of wording for the bank reference if necessary.

• Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale.

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person.

Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +41 (0)22 319 1740.

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

BIDDING

The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS

If you cannot come to an auction in person, Christie's can bid for you. There is no charge for this service, known as commission bidding. You simply pay the final bid price plus the premium and VAT in the usual way, as explained on the written bids form included at the back of this catalogue. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate.

Please note we can not accept bids by e-mail.

TELEPHONE BIDS

If you cannot attend the auction, you are welcome to bid on the telephone on lots with a minimum estimate of SFr 10,000. (We also recommend that you leave a covering bid which we can execute on your behalf just in case we are unable to reach you by telephone).

As the number of telephone lines are limited please make arrangements for this service at least 2 hours before the sale, especially if you wish to bid in a language other than English:

Client Services:

Tel: +41 (0)22 319 1736

Fax: +41 (0)22 319 1731

SUCCESSFUL BIDS

The fall of the auctioneer's hammer indicates the final bid. The auctioneer will call out and record the name or "paddle" number of the buyer. If your written bid is successful, you will be notified immediately after the sale by post. Bidding may be re-opened at the auctioneer's discretion.

PAYMENT

Payment and Collection of Goods

Payment must be made within seven calendar days of the sale and the property you have bought can then be collected. Goods can only be collected when payment has cleared.

Payment can be made by cash up to SFr. 12.500, or cheque, made payable to Christie's, or by credit card (Amex, Visa, Mastercard), debit card (EC) or by bank transfer direct to our bank:

Crédit Suisse
Case Postale 100
1211 Geneva 70
Switzerland

Account No: 161766-41
CLEARING 4835

IBAN CH30 0483 5016 1766 4100 0
SWIFT CODE: CRESCHZZ12A

Please note that payments by credit card are subject to administrative fees (1% for Amex and 2.5% for Visa and Mastercard). There is no surcharge for debit card payments.

In the case of distance payments, written instructions, including the cardholder's signature, must be sent to Christie's.

To avoid any delay in releasing goods, prospective buyers should supply bank references before the auction.

Please include your name and invoice number with your instructions to the bank.

Although personal and company cheques are accepted, buyers are advised that purchases will not be released until such cheques have cleared.

Payment by cash, credit cards, debit cards or banker's draft will enable immediate release of purchases. Traveller's cheques are not accepted.

Please note that transfer of lots is not recognised. The successful bidder during the auction is solely responsible for payment to Christie's.
Please note that Christie's will not accept payments for purchased Lots from any party other than the buyer, unless otherwise agreed between the buyer and Christie's prior to the sale.

VALUE ADDED TAX (VAT)

VAT of 8% is applicable in all cases on the hammer price and Buyer's premium. If the purchased lots are subsequently exported, VAT on the hammer price and premium is refundable by Christie's on production of an export declaration stamped by Swiss Customs. For further information please contact Yann Baumann on +41 (0)22 319 1740.

SHIPPING

Christie's can organise shipment within 24 hours upon receipt of payment and precise delivery instructions, through its international forwarder Valimpex S.A., CH-1211 Geneva Airport 5 (for jewellery and watches) and Harsch SA. Rue Daylon 10, CH-1227 Geneva (for all works of art). Estimates for the shipping of any property and advice on the most secure and economic means of dispatch can be obtained from our shipping department:

Tel: +41 (0)22 319 1758
Fax: +41 (0)22 319 1751

SALE RESULTS

The Christie's International Auction Results Service provides sale results for all Christie's sales via the telephone. You can obtain faxed results for an entire sale. To access the system dial: +44 (0)20 7627 2707

You will pay normal telephone rates for your local or international call. Spoken results are available shortly after lots have been sold. Faxed results for entire sales are usually available the day following each sale.

Christie's cannot accept liability for any errors or ommissions, howsoever caused. Sellers should await their settlement statement as confirmation of any sold proceeds.

Price lists are also available on our website at http://www.christies.com

STORAGE AND COLLECTION

Buyers are advised that all purchases not collected on the day of the sale will be held for collection at no charge for twenty-eight days.

SELLERS

Unsold lots that are not going to be re-offered in a later sale and are not collected from the saleroom by Thursday 17 May, 12.00h, can be collected at Christie's, 8 place de la Taconnerie, 1204 Geneva.
Tel +41 (0)22 319 1736
Fax +41 (0)22 319 1731

COLLECTION TIMES

Items can be collected at the Four Seasons Hotel des Bergues as follows:

Monday 14 May
until 1 hour after the end of the last session
Thursday 17 May
from 9.00h to 12.00h

After this, items can be collected from Christie's offices at 8 place de la Taconnerie, in Geneva for a period of approximately 28 days.

Thereafter they will be transferred to our Storage department at the Free Port where a minimum charge of SFr 100 per item will be incurred.

EXPORT OF CULTURAL PROPERTY

Certain lots consigned to us for sale at auction are subject to the Swiss Federal Law on the international transfer of Cultural Property. This law contains rules governing the export of Cultural Property as defined by the Unesco Convention of 14 November 1970, which sets out the measures to be taken in order to prevent the illicit import, export and trading of Cultural Property. Pursuant to this law the export of such Cultural Property from Switzerland must be declared and prior authorisation may also be required. Christie's is at your disposal in the event that you require any further information in relation to these rules.

Lots are available for collection after payment has been made to Christie's

AML 31/03/10

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice contain all the terms on which Christie's and the seller contract with the buyer. They may be amended by posted notices or oral announcements made during the sale. By bidding at auction you agree to be bound by these terms.

1.

The highest bidder shall be the Buyer; and if any dispute arises between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2.

The huissier or the auctioneer may advance the bidding, separate, join or withdraw any lot at his sole discretion. The minimum rate by which a bid may be increased is 10%. The huissier may, however, change this ratio during the sale upon advance notice.

The Seller shall not bid for his own objects and shall not cause any person to bid for him. Christie's alone may bid on behalf of the Seller.

If the reserve price is not reached, Christie's may reject the last bid and fix another starting price not below the reserve price.

Failing a bid equal to or above the reserve price, Christie's shall withdraw the object without knocking it down to anybody. Christie's reserves the right, however, to sell the object by private contract after the sale, provided that, in such case, the price shall not be less than the reserve price, subject to prior agreement of the Seller otherwise.

3.

The premium to the Buyer is 25% of the first SFr 60,000 of the Hammer Price, plus 20% of the excess of the Hammer Price above SFr 60,000 up to and including SFr 1,000,000 plus 12% of any sum in excess of SFr 1,000,000. VAT of 8% is added to the hammer price and to the premium. This tax is refunded to Buyers domiciled outside Switzerland upon receipt by Christie's for each object of an export declaration stamped by Swiss Customs. This refund is recovered by Christie's from the Swiss Fiscal Authorities only on presentation of the stamped declaration. The Authorities will not entertain a claim without presentation of this form duly stamped by Swiss Customs.

The total amount obtained by adding to the hammer price the Buyer's commission and VAT shall constitute the purchase price for the purposes hereof.

For Wine, the premium is 15% of the hammer price up to SFr 250,000 and 10% of any amount in excess of SFr 250,000.

4.

For the Buyer's guidance, a currency converter will be operated at some auctions showing rates of conversion applying on the date immediately preceding the date of sale as notified to Christie's by a major bank.

Christie's shall accept no responsibility in this respect, in particular for any mistakes in the conversion into Swiss francs and/or foreign currencies.

5.

All statements in the catalogues, advertisements or brochures of forthcoming sales of Christie's are statements of opinion only and do not constitute any warranty by Christie's or the Seller. Intending Buyers must satisfy themselves before the sale regarding the physical description and condition of any lot, and as to any defects or any repairs effected or required.

The estimated selling price of each lot is printed beneath the lot description and does not include the Buyer's premium or VAT. These prices are based on estimations made some time ahead of the sale and may therefore be revised before the sale.

6.

Christie's acts as agent for the Seller only.

Neither Christie's nor the Seller shall be responsible for any defects of any objects, nor do they warrant the correctness of statements concerning authorship, origin, date, age, attribution, genuineness, provenance, weight or condition of any object.

Nor has any person in the employ of Christie's any authority to make or give any representation or warranty.

7.

The Buyer acquires title to the object as it is knocked down to him and any profits or risks from such moment shall be his.

8.

Where a Buyer discovers, after the sale, that the object which he has acquired is determined to be a forgery, he shall return it to Christie's within one year from the day he became aware thereof, enclosing all pieces of evidence on which he bases his complaint.

Christie's shall cancel the sale and return to the Buyer all amounts paid, except in the following cases:

a) if the description of the object in the catalogue of the sale appears to agree with the opinion generally accepted at the time by specialists and experts in such objects, or if the catalogue explicitly stated that there may be a difference of opinion as to such description.

b) if the non-authenticity of the object may only be established by a scientific procedure, the effectiveness of which was generally acknowledged only after publication of the sale catalogue or if such process was at the time of the sale unreasonably expensive or of a nature to cause damage to the object itself.

In all cases, only the person to whom the object was personally knocked down will be entitled to claim such cancellation of sale and only on condition that he is in a position to return full ownership thereof to Christie's and that the object has not suffered any alteration since the sale.

9.

In order to comply with local laws and regulations and to prevent as far as possible any error in the attribution of any objects sold, the persons intending to bid are requested to identify themselves at the registration office on the sale premises. Upon presentation of adequate financial credentials, intending Buyers shall complete a registration card mentioning their name and address and shall receive a number which will enable them to take part in the bidding.

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

The attention of the potential Buyer is drawn to the fact that Christie's needs to verify the identity of the Buyer as set out in "Buying at Christie's, Bidder Registration."

10.

Christie's will accept to execute commission bids on behalf of clients, in particular for intending Buyers who are unable to attend. No responsibility shall, however, rest upon Christie's or its employees in case of defect in the transmission of bids at the sale.

In the event that two identical commissions should be the highest bids at the sale, the object shall be knocked down to the Buyer whose commission bid has been received first.

Christie's reserves the right, at its discretion, to refuse commission bids from a Buyer in case the information or documents provided as evidence of his identity or the identity of the beneficial owner proves to be wrong, incomplete, ambiguous or unsatisfactory.

11.

In order to avoid any error in the attribution of objects and the settlement of invoices as well as to proceed with the necessary verifications regarding the Buyer's and the beneficial owner's identity, no lot may be removed during the sale.

Christie's shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law.

12.

The purchase price of the objects as defined in article 3 hereof shall be paid in Swiss francs within seven days of the sale. After such date, interest at the rate of 1% per month shall be charged on the unpaid balance due.

Payment may also be made in foreign currencies having legal tender if their amount may by converted into the equivalent of the purchase price in Swiss francs of the value date of the payment.

13.

Failing payment by the Buyer within seven days from the sale, Christie's shall use its best efforts to comply with the instructions of the Seller as to the action to be taken and to assist the Seller as far as possible, in particular in order to collect the purchase price or to cancel the sale. Any damages are in all cases expressly reserved.

Notwithstanding the foregoing, Christie's reserves itself the right at its discretion and at the Seller's expense to accept special conditions of payment of the purchase price, to arrange for warehousing or insurance of the object sold, to settle (or to pursue) any judicial proceedings brought by or against the Buyer on such conditions as Christie's shall deem appropriate, to take any action necessary for the collection of the amounts due by the Buyer and, if appropriate, to set aside the sale and return the object to the Seller.

In such case, Christie's may tender the object at the Geneva Free Port at the exclusive expense and risk of the Buyer.

14.

Any partial payment by the Buyer to Christie's shall be deemed a payment by way of deposit.

In case of failure by the Buyer to pay the full purchase price as herein above provided, such deposit shall be automatically forfeited and the object shall be resold at public auction or by private auction or by private sale at the entire discretion of Christie's.

15.

Should the information or documents provided by the Buyer regarding the Buyer's identity and the beneficial owner's identity prove to be wrong, incomplete, ambiguous or unsatisfactory to the sole appreciation of Christie's, the sale will become null and void. The Buyer shall be liable for all incurred expenses.

16.

In the case that a Buyer, after having fulfilled all his obligations pursuant to the present conditions of sale, fails to remove the object in time, as provided under article 13 above, Christie's shall be entitled, after notification to the Buyer, to render the object at the Geneva Free Port at the Buyer's expenses and risk.

17.

Any visitor shall be liable for damages he may cause to the objects and items exhibited.

18.

These conditions of sale shall be available for inspection by all persons interested as soon as the sale has been published. They shall be posted conspicuously in the sale premises during the sale.

19.

These conditions of sale shall be subject to Swiss law. Any dispute regarding their execution, non-execution or their interpretation shall be within the exclusive jurisdiction of the Courts of the Canton of Geneva, subject to appeal to the Federal Tribunal.

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CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

DEPARTMENTS

AMERICAN FURNITURE
NY: +1 212 636 2230

AMERICAN INDIAN ART
NY: +1 212 606 0536

AMERICAN PICTURES
NY: +1 212 636 2140

ANGLO-INDIAN ART
KS: +44 (0)20 7389 2570

ANTIQUITIES
SK: +44 (0)20 7752 3219

ARMS AND ARMOUR
SK: +44 (0)20 7752 3119

AUSTRALIAN PICTURES
KS: +44 (0)20 7389 2040

BOOKS AND MANUSCRIPTS
KS: +44 (0)20 7389 2674
SK: +44 (0)20 7752 3203

BRITISH & IRISH ART
KS: +44 (0)20 7389 2682
NY: +1 212 636 2084SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER
KS: +44 (0)20 7389 2278
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07/02/12



JEWELS FOR HOPE
The Collection of Mrs. Lily Safra

MONDAY 14 MAY 2012
20.00 HOURS (LOTS 1 – 70)

Auction:
Four Seasons Hotel des Bergues
33 quai des Bergues, 1201 Geneva

CODE NAME: HOPE
SALE NUMBER: 4000

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

IMPORTANT NOTICE
The attention of the potential Buyer is drawn to the fact that Christie's needs to verify the identity of the Buyer with a passport (individual) or a document of incorporation (company/corporation). It is also essential that the Buyer discloses the beneficial owner's identity of the funds transferred to Christie's. Please fax the relevant document together with this bid form to our bid department.

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Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

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SFr 2,000-3,000	in 200's
SFr 3,000-5,000	200, 500, 800
SFr 5,000-10,000	in 500's
SFr 10,000-20,000	in 1,000's
SFr 20,000-30,000	in 2,000's
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Auction Results: +44 (0)20 7627 2707

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I understand that if my bid is successful the purchase price will be aggregate of the final bid and a premium of 25% up to SFr60,000, plus 20% from SFr 60,001 to SFr 1,000,000 and 12% for any amount in excess of it. An additional VAT tax of 8% will be levied on the hammer price and the premium.

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ABSENTEE BIDS FORM
Christie's Geneva

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JEWELS FOR HOPE
The Collection of Mrs. Lily Safra

LUNDI 14 MAI 2012
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Salle de vente:
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CODE NAME: HOPE
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FOUR SEASONS HOTEL DES BERGUES

SPRING 2012

Monday 14 May
Important Watches
Viewing: 11-13 May

Monday 14 May
Jewels for Hope:
The Collection of Mrs. Lily Safra
Viewing: 11-14 May

Tuesday 15 May
Fine Wines

Wednesday 16 May
Magnificent Jewels
Viewing: 11-16 May

FALL 2012

Monday 12 November
Important Watches
Viewing: 10-11 November

Tuesday 13 November
Fine Wines

Wednesday 14 November
Magnificent Jewels
Viewing: 10-14 November

ZURICH,
KUNSTHAUS VORTRAGSSAAL

2012

Monday 24 September
Swiss Art
Viewing: 22-23 September

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